SCHISM - NEURONICS

SPELUNKER

MIKE CORRAO

```
C:\>dir
 Volume in drive C has no label.
 Volume Serial Number is 989F-D403

 Directory of C:\

02/16/2012  07:06 PM    <DIR>          1b670fb02e86a6b
02/14/2012  05:56 PM    <DIR>          2988990144310ia
02/16/2012  08:35 AM    <DIR>          5f049d57e018074
12/23/2009  02:04 PM    <DIR>          889fef9782cf4cf
12/25/2009  05:37 AM    <DIR>          89f0a5d67209a82
12/22/2009  03:46 PM                 0 AUTOEXEC.BAT
12/22/2009  03:46 PM                 0 CONFIG.SYS
12/23/2009  12:42 PM    <DIR>          DELL
12/04/2011  09:50 PM    <DIR>          Documents and S
01/13/2012  06:45 PM    <DIR>          foo
07/01/2010  10:45 AM    <DIR>          glassfishv3
12/23/2009  12:43 PM    <DIR>          Intel
06/07/2010  04:20 PM         4,320,054 kayak three.bmp
05/03/2012  04:25 PM    <DIR>          MDT
04/18/2011  08:33 PM    <DIR>          MSOCache
06/06/2010  10:43 PM    <DIR>          Netgear
05/03/2012  04:33 PM    <DIR>          Option B
01/30/2011  10:35 AM    <DIR>          PharosMaps_USA
04/29/2012  03:21 PM    <DIR>          Program Files
02/10/2011  06:29 PM    <DIR>          sql2ksp3
02/08/2012  06:19 PM            56,820 TDSSKiller.2.7.
og.txt
02/08/2012  06:18 PM    <DIR>          TDSSKiller_Quar
05/03/2012  04:26 PM    <DIR>          WINDOWS
               4 File(s)      4,376,874 bytes
              19 Dir(s)  43,953,283,072 bytes free

C:\>_
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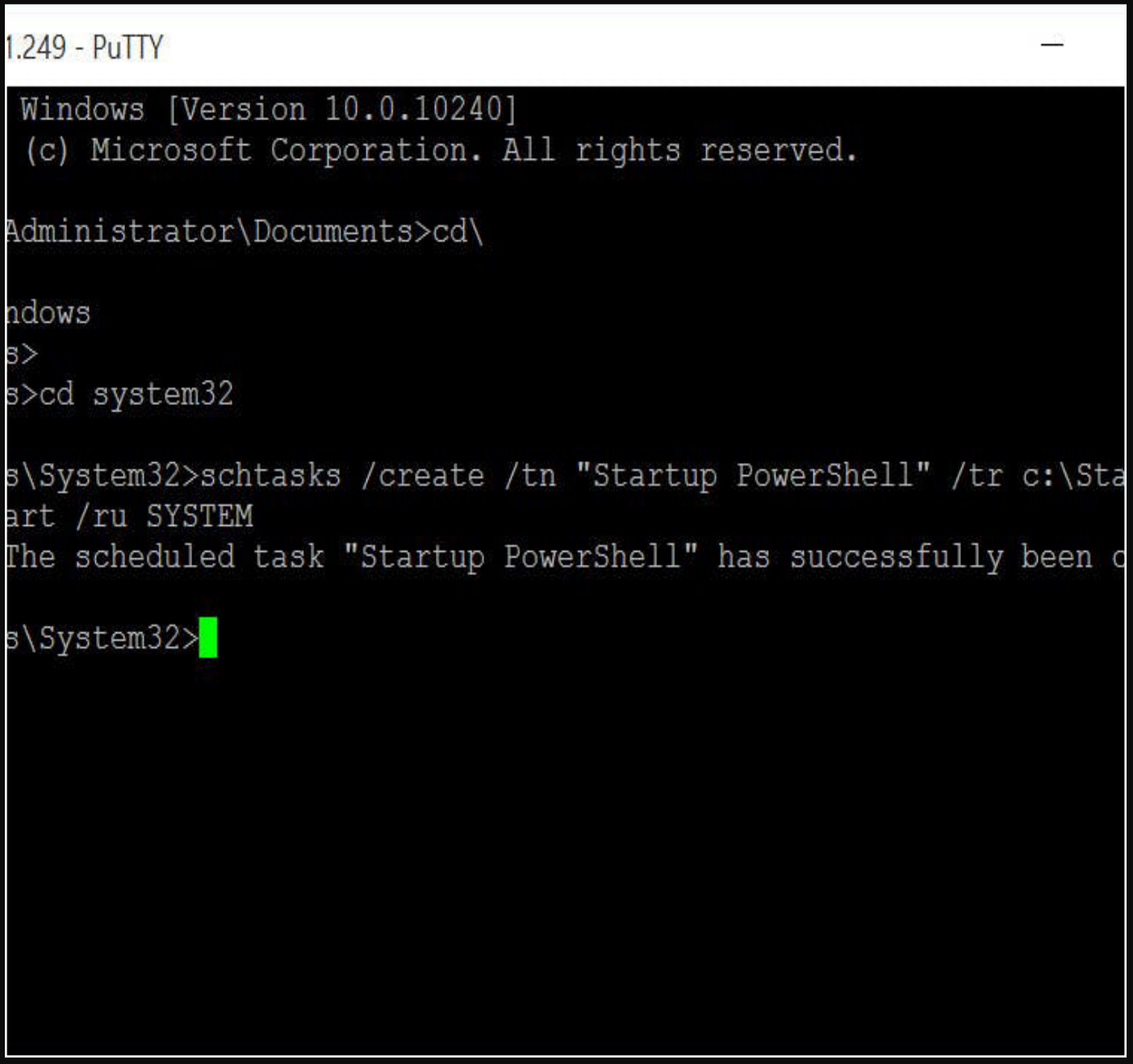
1.249 - PuTTY
Windows [Version 10.0.10240]
(c) Microsoft Corporation. All rights reserved.
Administrator\Documents>cd\
ndows
s>
s>cd system32
s\System32>schtasks /create /tn "Startup PowerShell" /tr c:\Sta
art /ru SYSTEM
The scheduled task "Startup PowerShell" has successfully been c
s\System32>

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re files.

] [/Q] [/A[[:]attributes]] names
/S] [/Q] [/A[[:]attributes]] names

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ildcards may be used to delete multiple files. I
irectory is specified, all files within the dire
ill be deleted.

rompts for confirmation before deleting each fil
orce deleting of read-only files.
elete specified files from all subdirectories.
uiet mode, do not ask if ok to delete on global
elects files to delete based on attributes
  Read-only files            S  System files
  Hidden files               A  Files ready for
  Not content indexed Files  L  Reparse Points
  Prefix meaning not

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s that are deleted, not the ones it could not fi
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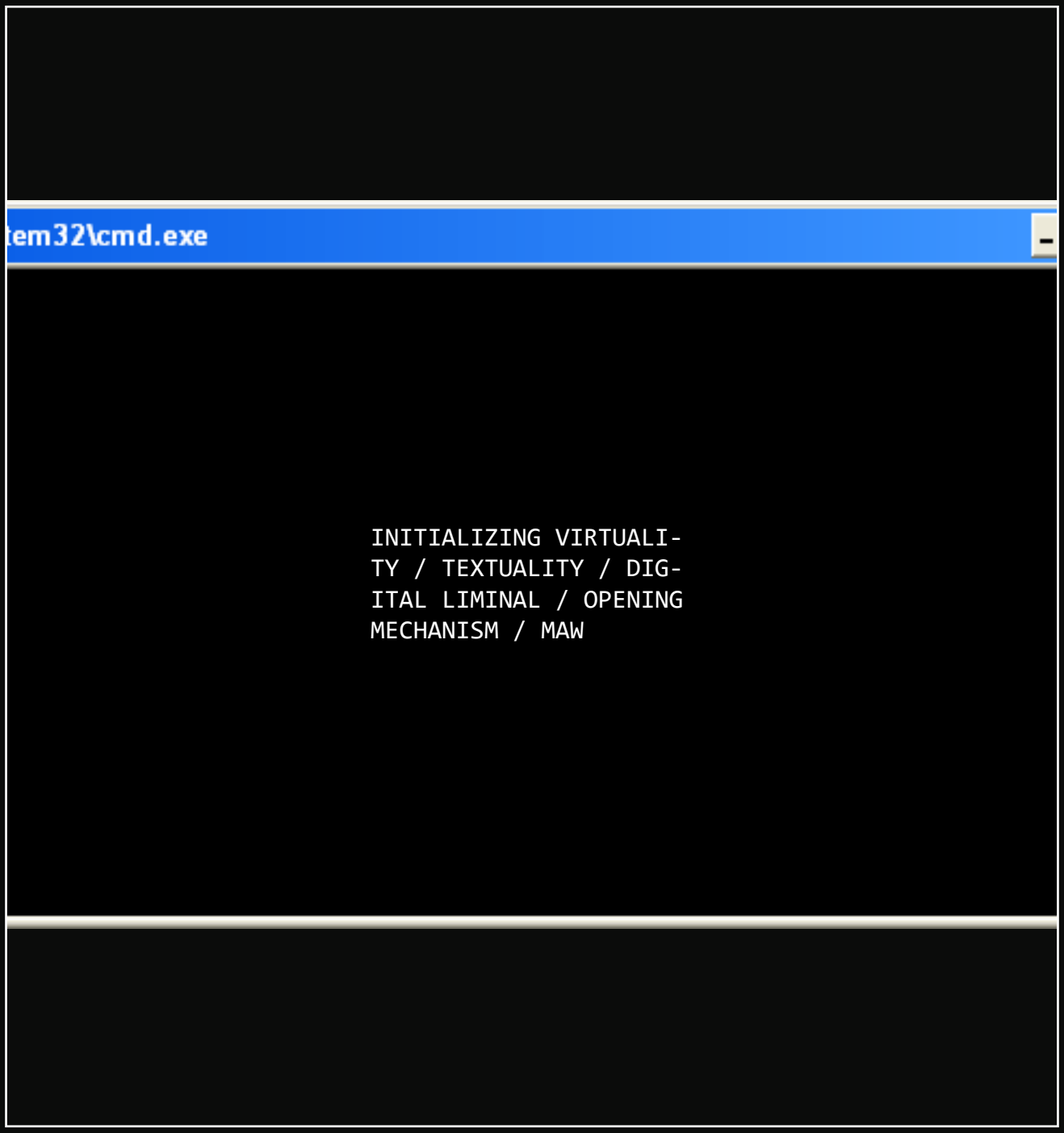
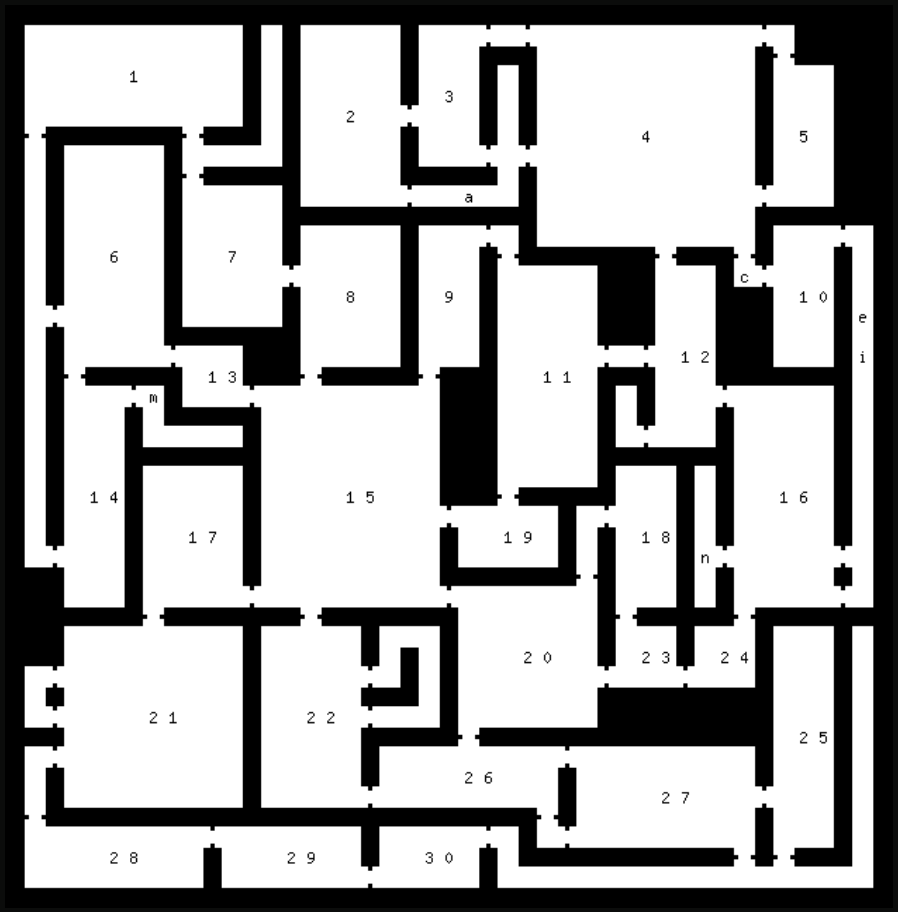

tem32\cmd.exe
INITIALIZING VIRTUALI-
TY / TEXTUALITY / DIG-
ITAL LIMINAL / OPENING
MECHANISM / MAW

FLOOR 1



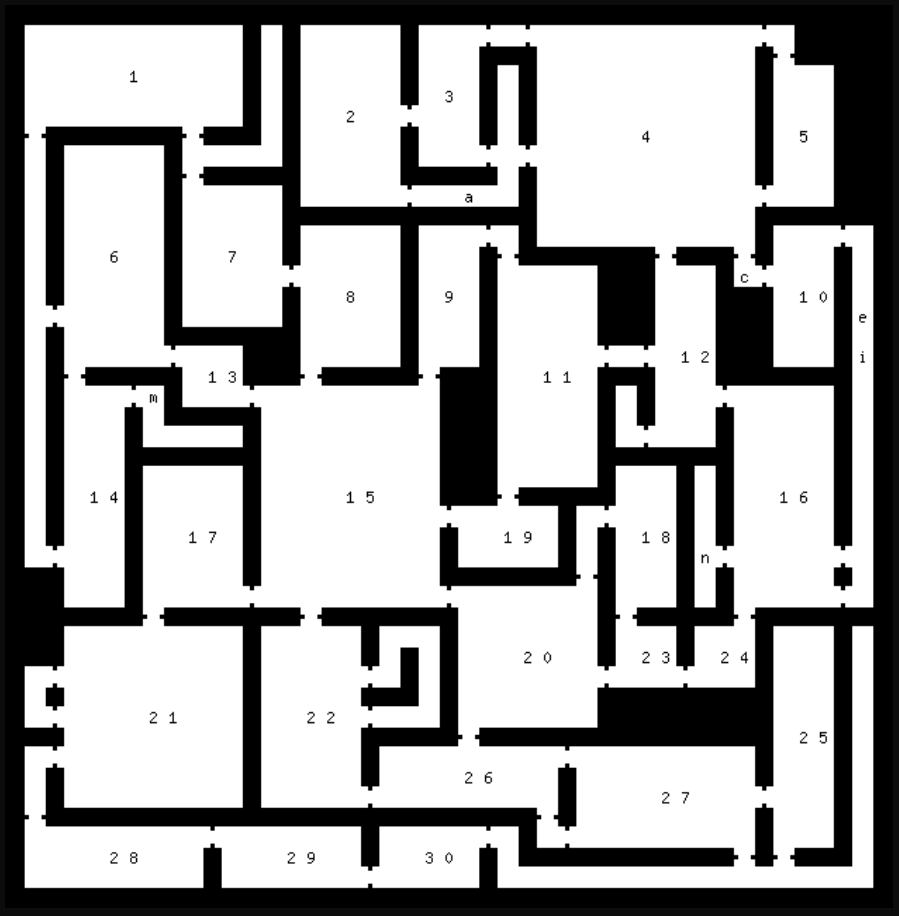
The machine renders its first structure--a long tower descending into the ground.

Composed of labyrinthine arrangements, navigable only by means of a rudimentary interface.

Note that this is the first floor amongst approximately sixty.

Sixty is the number of rooms the machine can generate without its O.S. crashing.

FLOOR 1.1

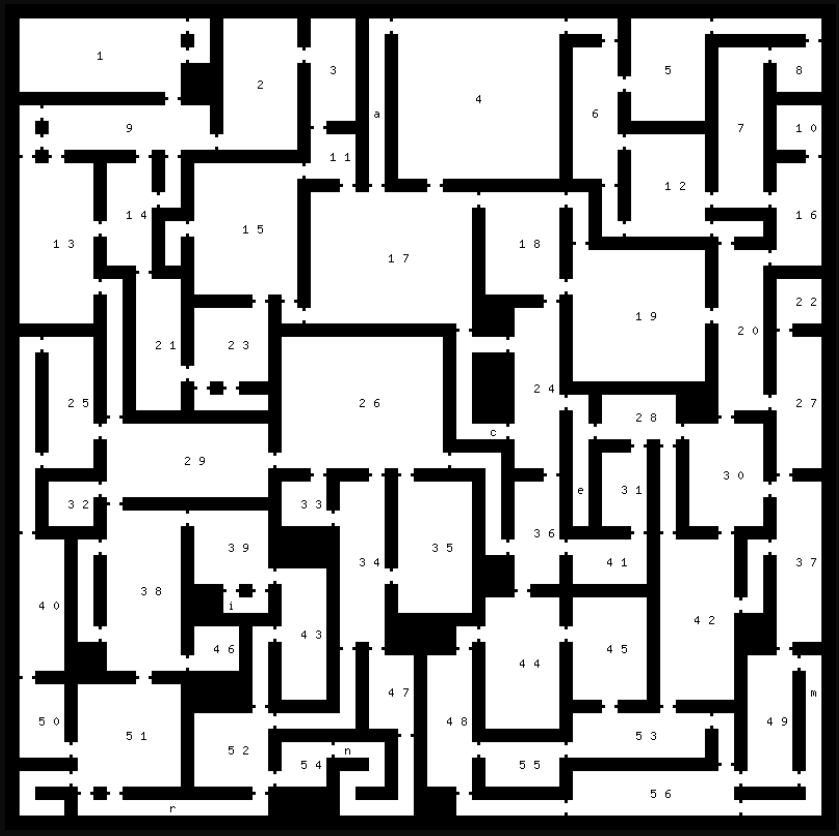


This structure has been rendered in a virtual environment. Thus its dimensions are not always consistent. They are abstracted by the non-euclidean landscape.

Exploring this first floor, I note the seemingly random numerical arrangement of the rooms.

Perhaps this is the engimatic behavior of the generative program--a neural network with indecipherable logics.

FLOOR 2



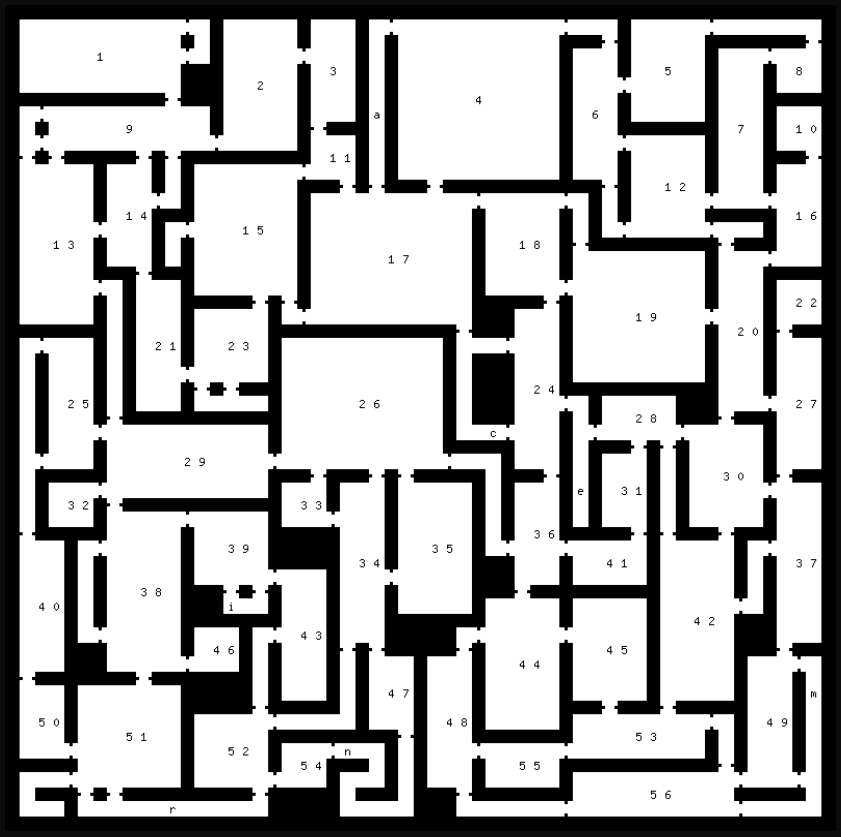
Major increase in room densisty and saturation.

The interface expands and splits my vision. Drawing each eye in opposite directions.

It is my goal to denote every anomaly and intricacy. To survey this place in its entirety.

With the demeanor of a play-tester or an archaeologist.

FLOOR 2.1



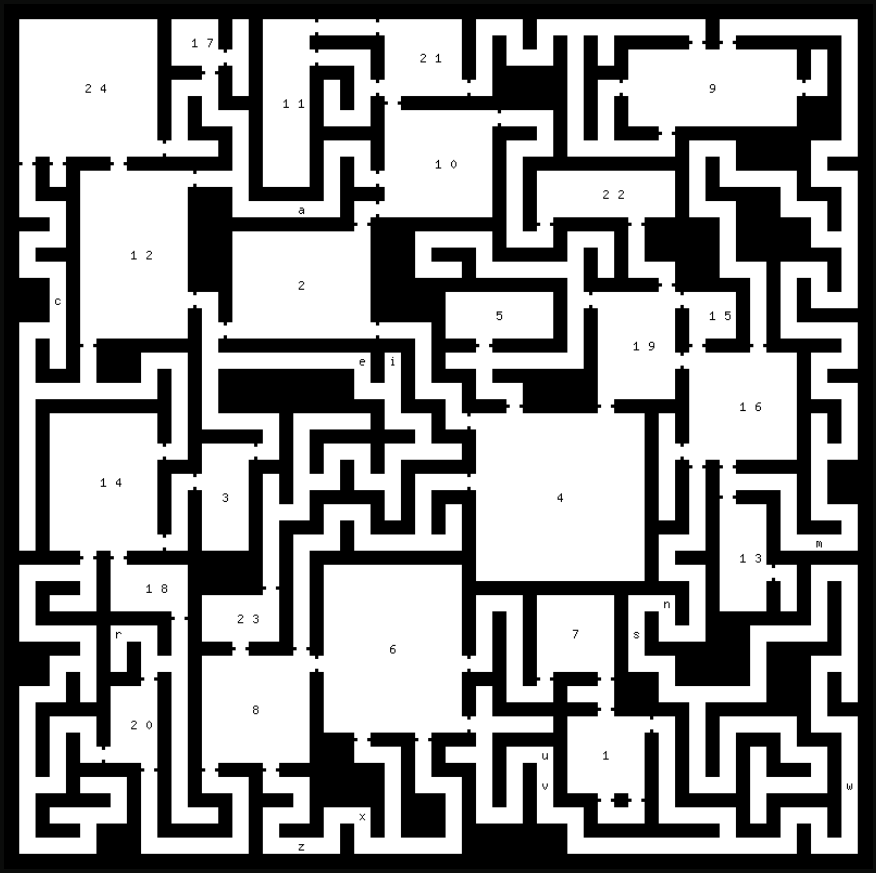
Note the rudimentary building blocks of each floor.

It seems like the program is incapable of creating non-rectangular rooms.

And it appears that each room is required to share connection to at least one of the surrounding rooms.

The hallways however are able to branch into the void-perimeter without necessarily connecting to a room.

FLOOR 3



Increase in hallway density. Increased spatial efficiency.

More rhizomatic in nature. No clear root or trunk.

Rooms here are often smaller. And often subject to multiple entry points.

The progression from one segment to another (say 24 to 8) is inefficient and difficult.

There is no directional motivation and thus, a kind of navigational labor is created.

FLOOR 4

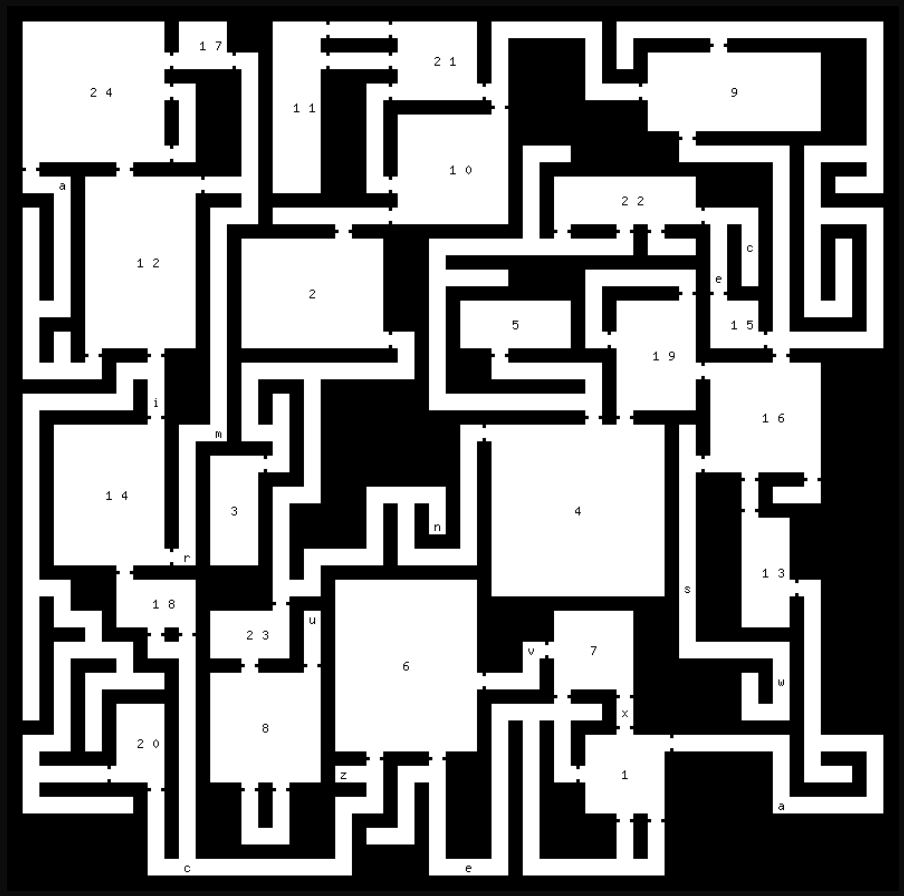
Decreased density. Decreased spatial efficiency. Increased hallway density.

I am reminded of the metropolitan dilemmas of terminal architecture.

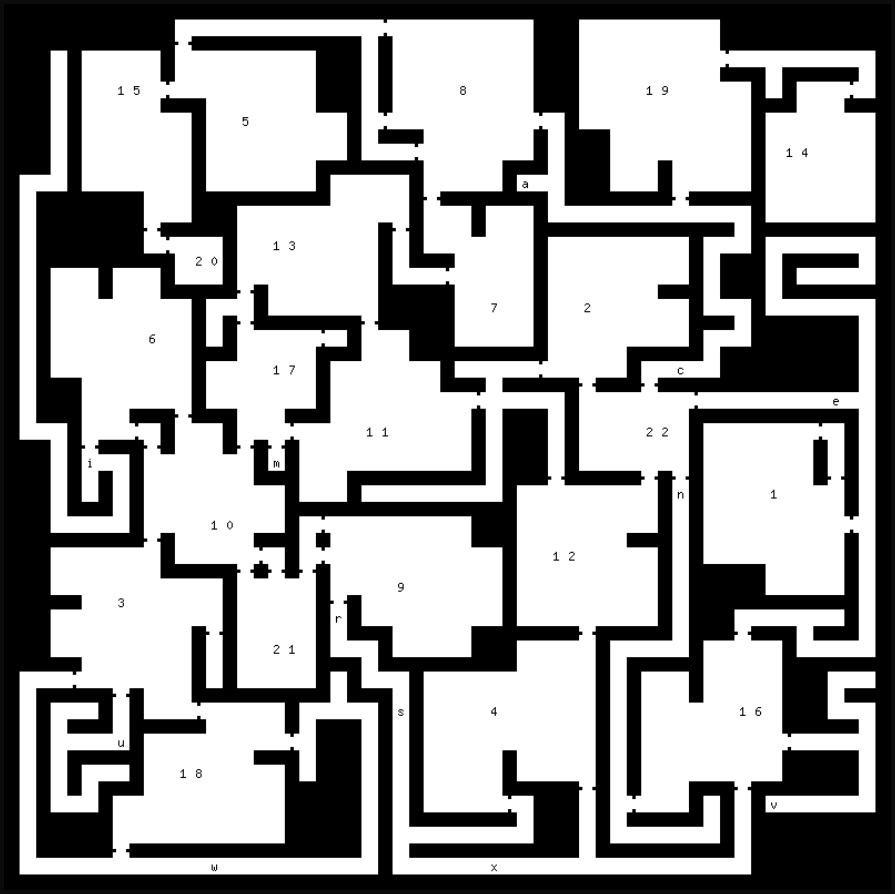
This structure lacks meaning. It lacks semiotic notation.

It was not built *for* anything. It was not built with a particular usage in mind.

What use is an uninhabited building? A house without furniture.



FLOOR 5



Certain rooms have begun to take on non-rectangular shapes.

Adding these modular growths with no discernible rhyme or reason.

At the center--near to the center--there is a kind of temple-shaped room. I think on your diagram it is labeled as room 1. The room is large and empty, like every room before it.

But it does not feel like it should be this way. It feels like it is missing a distinct object or monument. I cannot place what.

It is important to note the means by which I am navigating this virtual zone.

It is through the use of a rudimentary avatar. Engineered to only recreate facsimiles of essential sensory organs--the eyes, the fingertips, the nose, the ears.

In order to minimize demands on the CPU, more vestigial appendages are left behind. If you were to view me straight on, you might see a kind of alien form. A pair of eyes floating above ten delicate pads. Low-poly lips and teeth. Their boundaries clipping into one another. Ear-holes forming one straight tube behind the optic plate.

But that does not matter. It does not matter what I look like to you. It only matters that I do not suffer an unendurable dysmorphia upon entering this virtual space.

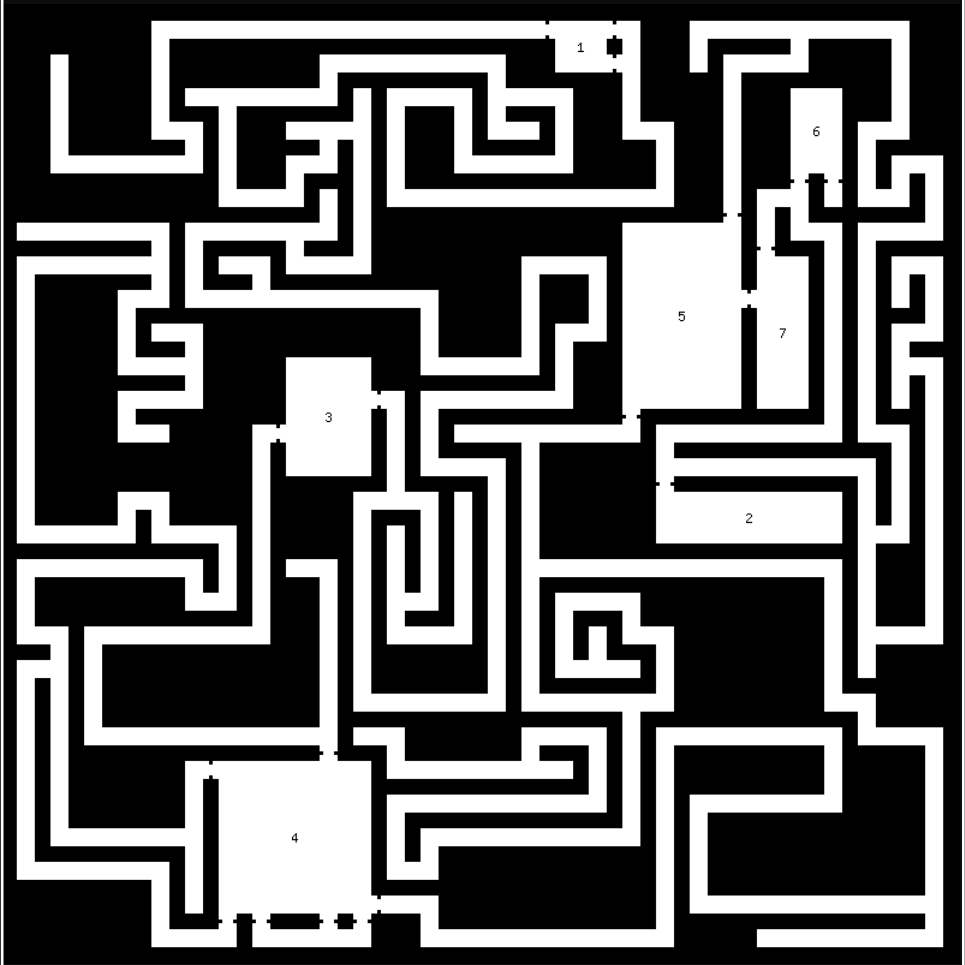
There are no mirrors here. I do not need to see my own reflection.

An interface is curved around the arc of my eyes, forming a transparent screen. Displaying diagnostic and navigational information.

Surfaces and their textures (often unrendered) are interpreted by the interface and fed into the brain.

In this strange tower, every wall is made of white drywall, and the floors are pink linoleum tile. There are no doors and no windows.

FLOOR 6



This floor is notably less dense than its predecessors.

Thus far the arrangement of the floors has appeared random.

Perhaps the program was made with the intention of moving from maximalist to minimalist / simplistic to complex.

If this is the case, I have yet to see any evidence of its success, or even its implementation.

Note the odd voids under room 4 and in the upper hallway nodes.

Strange voids appear here as well. In the upper hallway nodes again, and again by room 4.

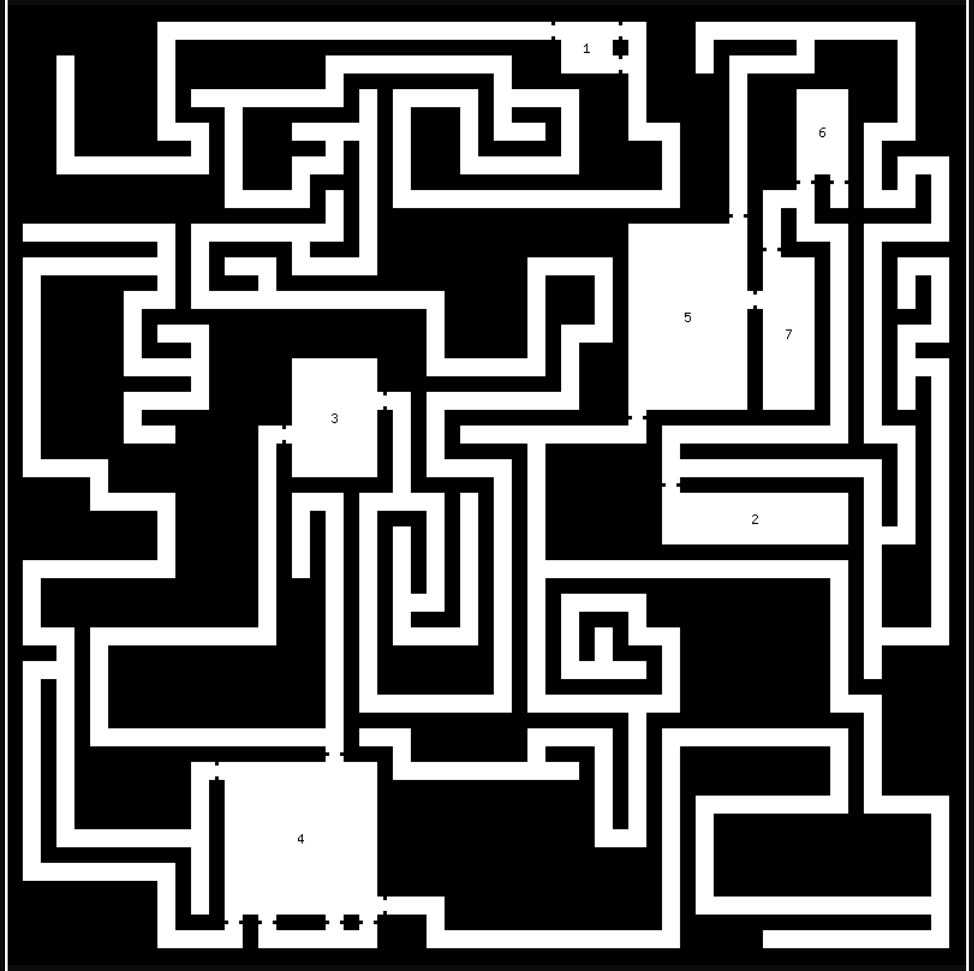
It seems that artifacts of previous generations have higher likelihoods of appearing in subsequent floor than other unrelated variables.

The program remembers its previous endeavors.

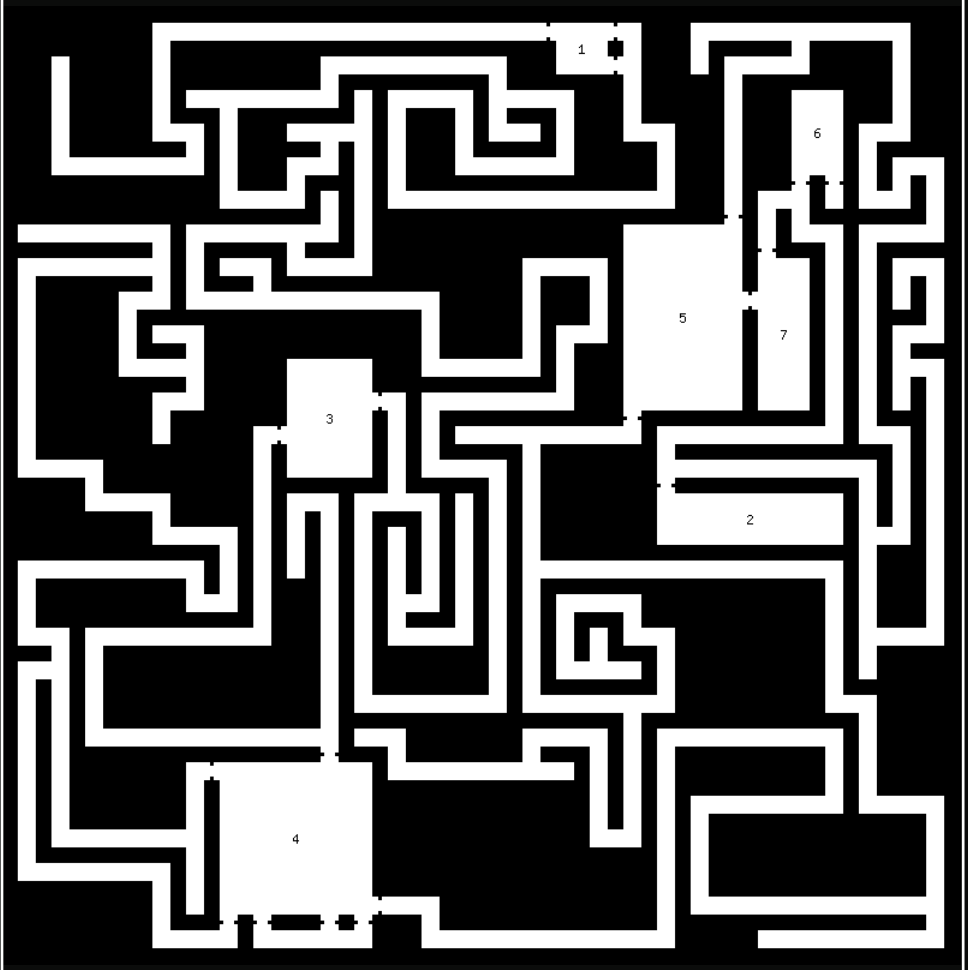
Perhaps then each floor is an attempt to construct a more ideal arrangement.

The interface whines quietly.

FLOOR 7



FLOOR 8



Floors 7 and 8 appear to be duplicates of one another.

I suspect that it is an error in the generative sequence.

What does it say about this structure that I hardly noticed this duplication?

Why does the interface continue to whine? What elements of this layout are stressing its processor?

The eyes / optics of the avatar are not made to look like eyes. They are small spheres. Flat planes run through them at set angles to mimic the FOV of human eyes.

The ears are a black tube running across approx. the center skull.

The hands are made of 5 small flat circular pads. Each has a unique arrangement of fractalized ridges to increase its surface area. The high and low points of the arrangement are fitted with sensory receptors.

The mouth is a pair of flesh-colored cylinders curved in the approx. arc of the teeth. The teeth are a set of short trunks behind the lips. Further back there is a no-texture cube in which the vocal components are housed.

All of this connected by thin black threads.

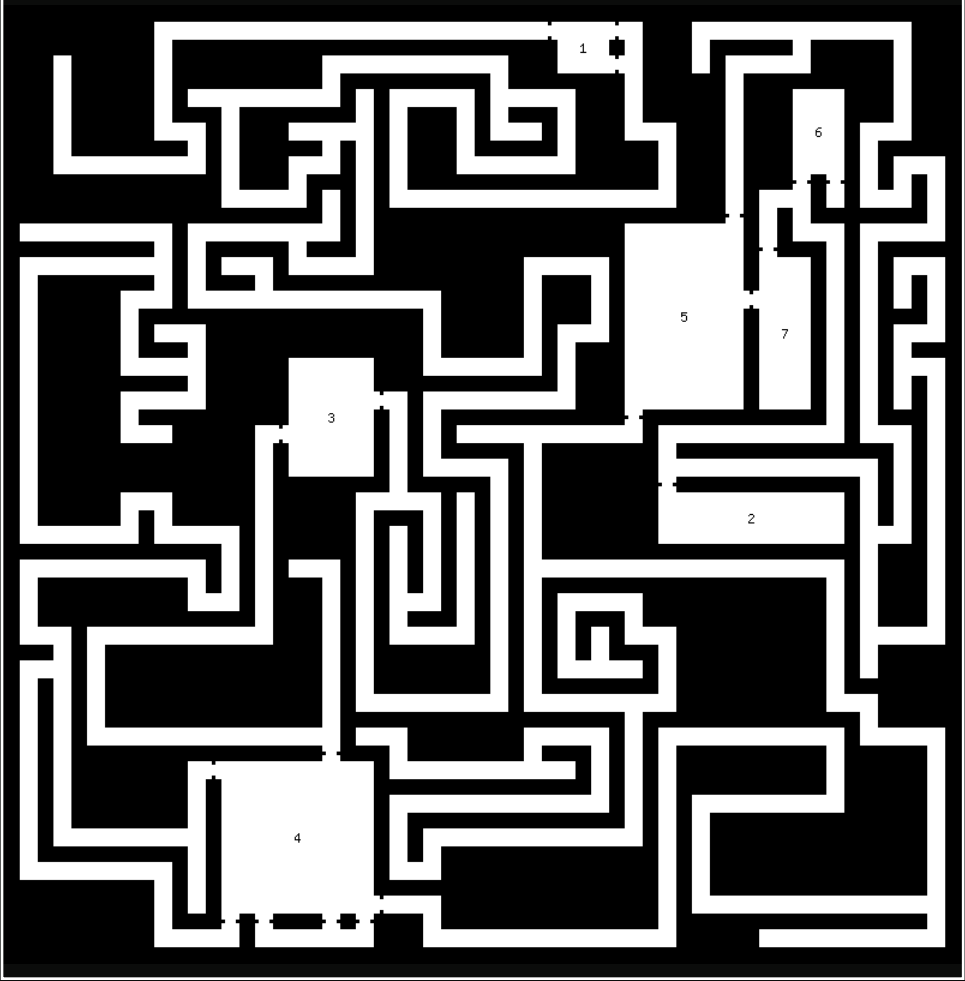
I think from head-on I look like I am a ghost. The remnants of something that used to be human.

It feels as if I am occupying a kind of exoskeleton. Something that you might wear when you are deep into the earth or on the ocean-floor.

After initial trials, the avatar was made heavier to mimic this sensation of supplementary garments. It is supposedly useful in helping keep researchers grounded.

It is called a spelunking suit. The activity I am performing now is called spelunking. I think it is intended to be tongue-in-cheek.

FLOOR 9



Voids appearing at the upper hallway node again and around room 4.

I am not convinced that I have moved at all.

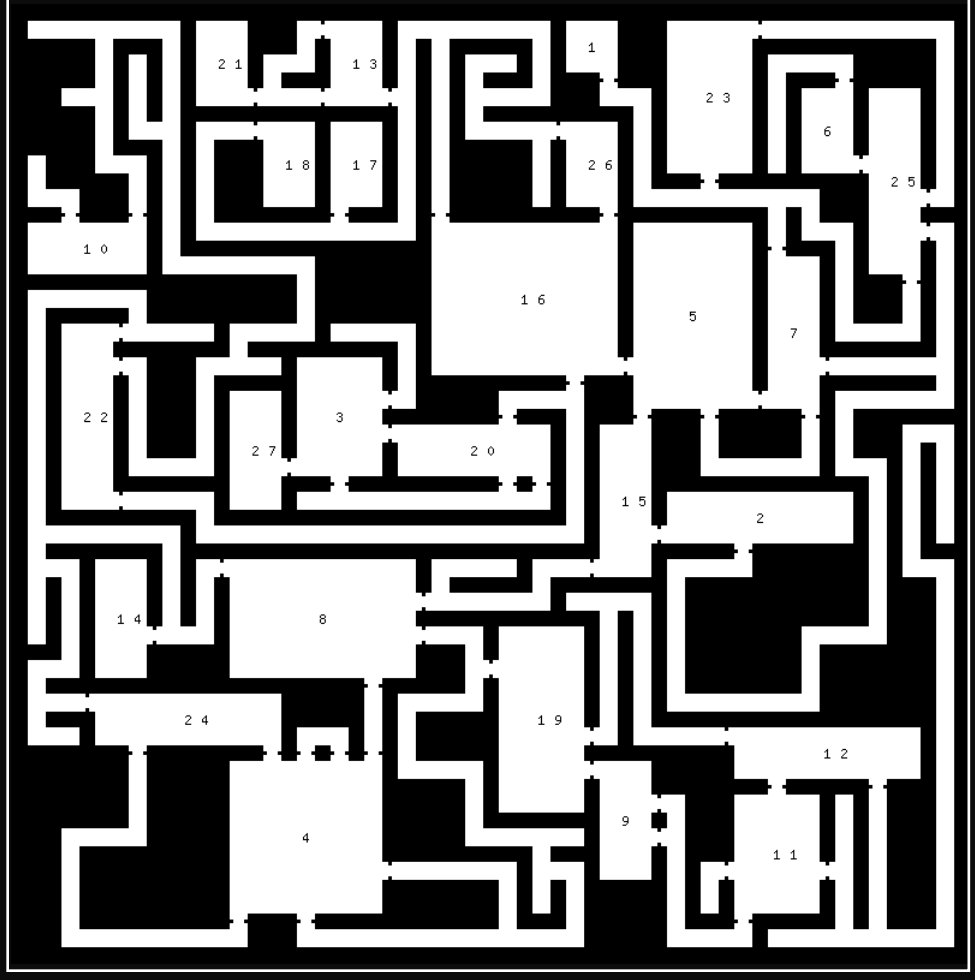
In these early floors, everything looks the same.

Trident pattern in the region of rooms 6, 7, and 2.

Distortion in the pink of the tiles at the lower left-hand hallway node--perhaps two marks lighter.

Interface is slowing its whine.

FLOOR 10



Much needed variation in floor-layout.

This time there are a larger range of rooms, although all rectangular--lacking any kind of growth or node.

Larger range of interior voids as well.

No distortions in the texture.

I am curious what kind of architectural data was fed to the program. If there were certain limitations on what kind of layouts / floor-plans it was able to decipher and learn from.

The modular nature of certain room structures feels like it might have brutalist influences. Tangential zones feel like they are growths upon a root-organism.

The rhizomatic arrangement is inherently labyrinthine. I am curious if all data was taken from physical structures. Or if some percentage of the set was taken from other digitally-rendered structures.

This could explain the elaborate interiority of these spaces. Noting that at the moment no exterior elements have been rendered for these floors.

They are hanging in the void.

In the same manner as the avatar, overt aesthetic elements are given much lower priority. There is no perceivable need to create an exterior--because it is unlikely that we will ever have access to it.

But I desire the void. I want to see it. To see the outside walls of this tower. Perhaps it is not a tower at all. But an elaborate set of projections.

Strange voids at rooms 9, 6, and 2.

These pockets appear to be consistent across all floors thus far.

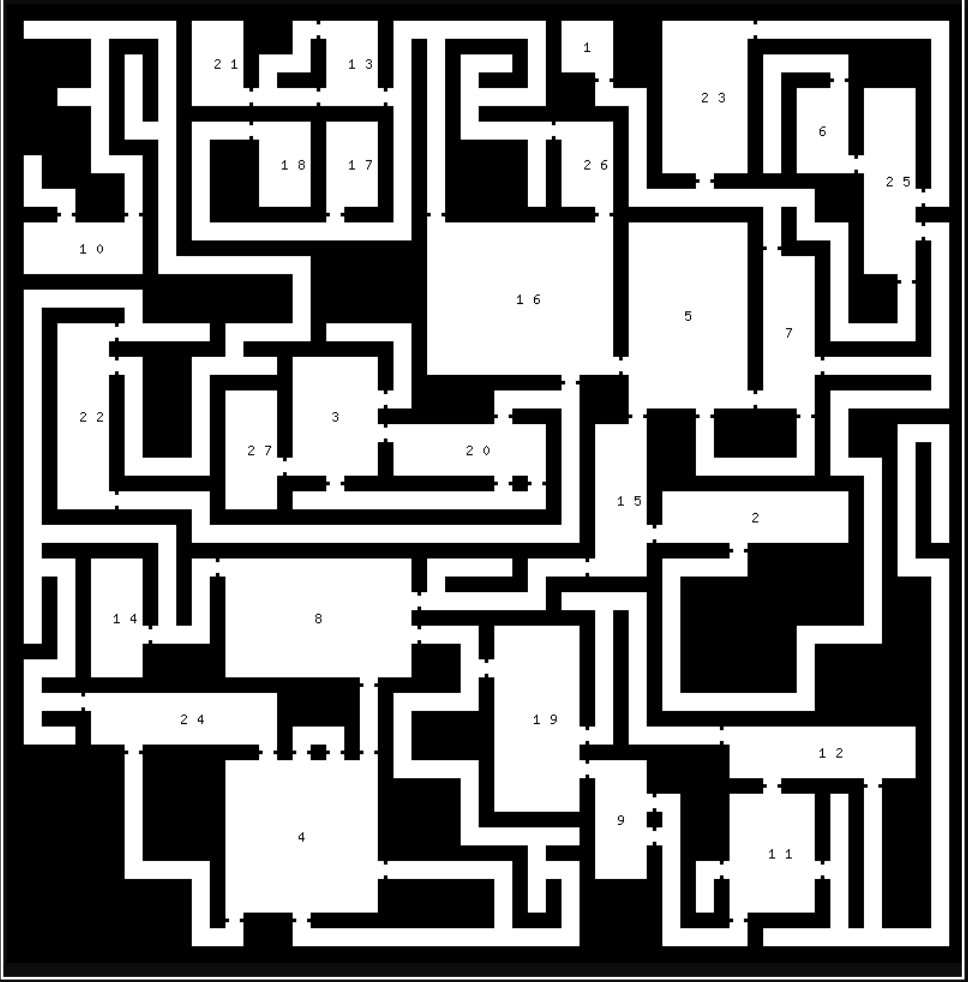
Artifacts of the hallway saturation appear in this generation of floors.

I am led to assume that large portions of the data set were taken from mazes (corn mazes? haha).

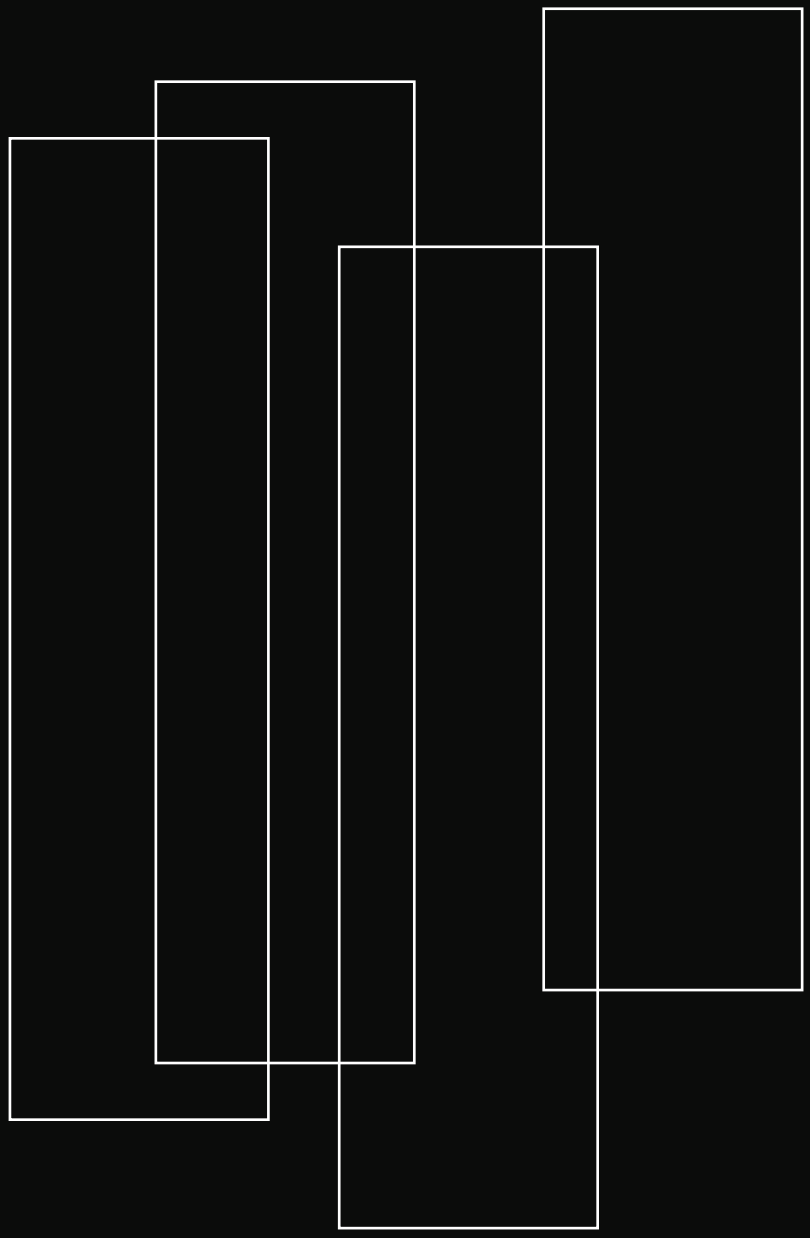
The density of these pathways makes the interface’s map completely incoherent.

There is no logic to the machine.

FLOOR 11

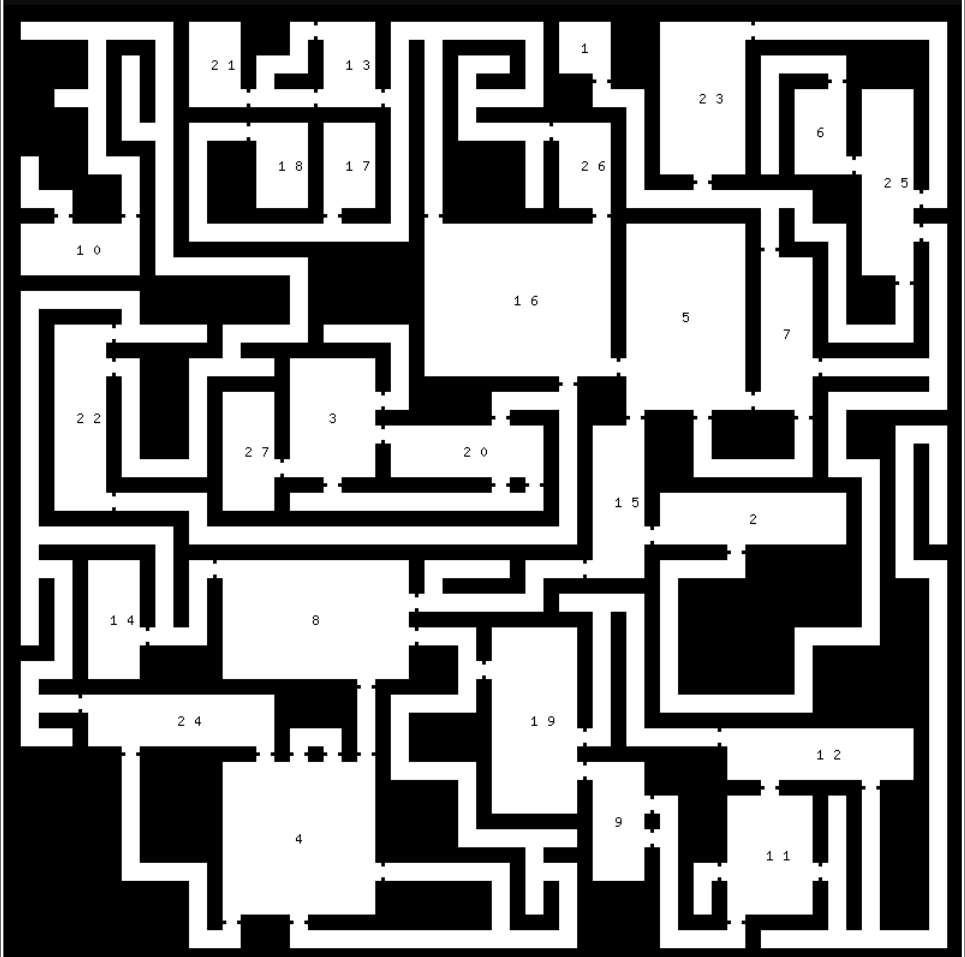


Perhaps the numerical values of these rooms--specifically their organization--is the result of some kind of digitized occultism. The machine's unintentional learning of numerology. Maybe through the occult architecture of malls or the three dimensional shape of an altar. The scattering of these values might have had some meaning imbued in them at their incipit, but now through their retooling in this generative program, they have become the incoherent babble of an idiotic machine.



But perhaps there are artifacts of meaning hidden within the arrangement of the rooms. How much information must be consumed before something is learned--knowingly or not. Does it matter? Does the program need to know how to do something to be able to do it. Does it need to know that it knows how to do something. Can this digitization of the occult originate in the random nothingness of the machine? What truth spawns from its unconscious?

FLOOR 12



Another duplication error I think. It seems like the primary issue with the program's generative process.

Perhaps 60 floors is too many.

Similar formation of interior voids.

I think that now is an appropriate time to test recently implemented no-clipping techniques.

At the upper right-hand corner I press my weight against the face of the wall.

Looking for anomalies in the wall's texture.

There are likely to be errors in the program’s boundary formation.

Due to the complications in rendering these three dimensional spaces.

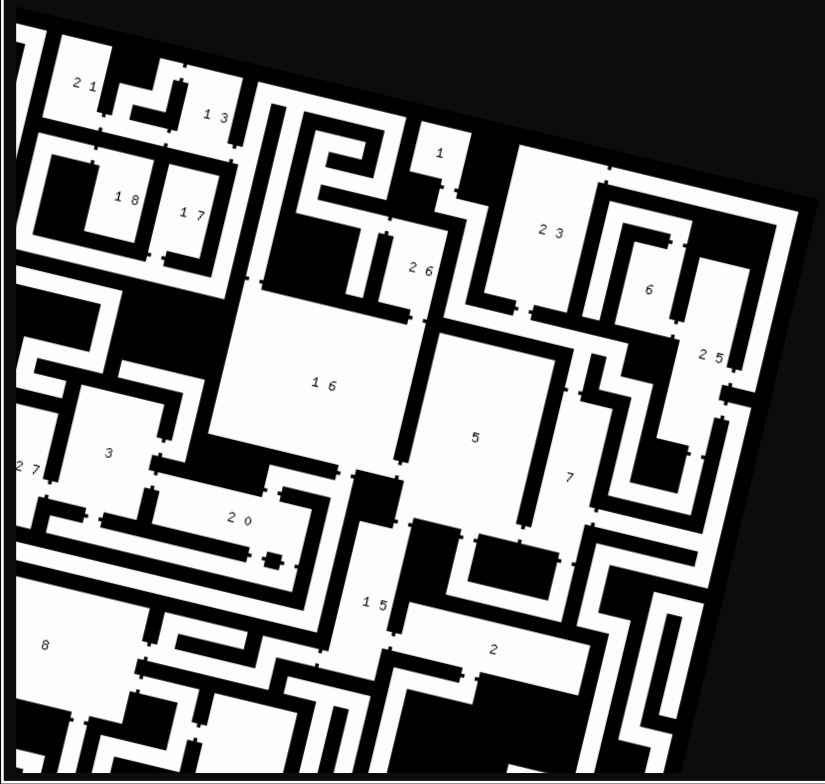
When I find that error, I am able to press one set of pads through.

Then once that is through I am able to press my face through, then the other pad.

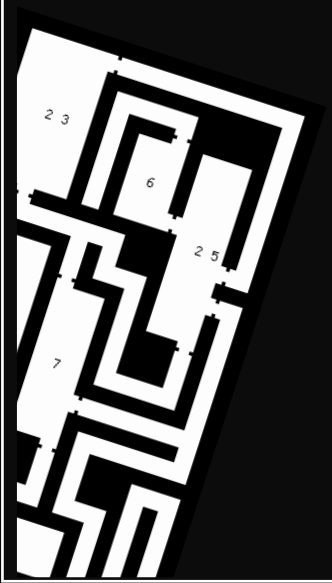
Leaving my base anchored at the interior-side of the wall.

Now I am looking into the void. We are face to face.

FLOOR 12.1



FLOOR 12.2



The exterior-face is devoid of texture. At first it is incredibly uncanny.

There is no boundary in place. Looking back, I am able to see my self.

Along with the rest of the floor’s interior.

There is no collision.

It is difficult to find these potential exits, but incredibly easy to return after you have.

The void is empty and endless

FLOOR 12.3

Looking down I do not see anymore floors.

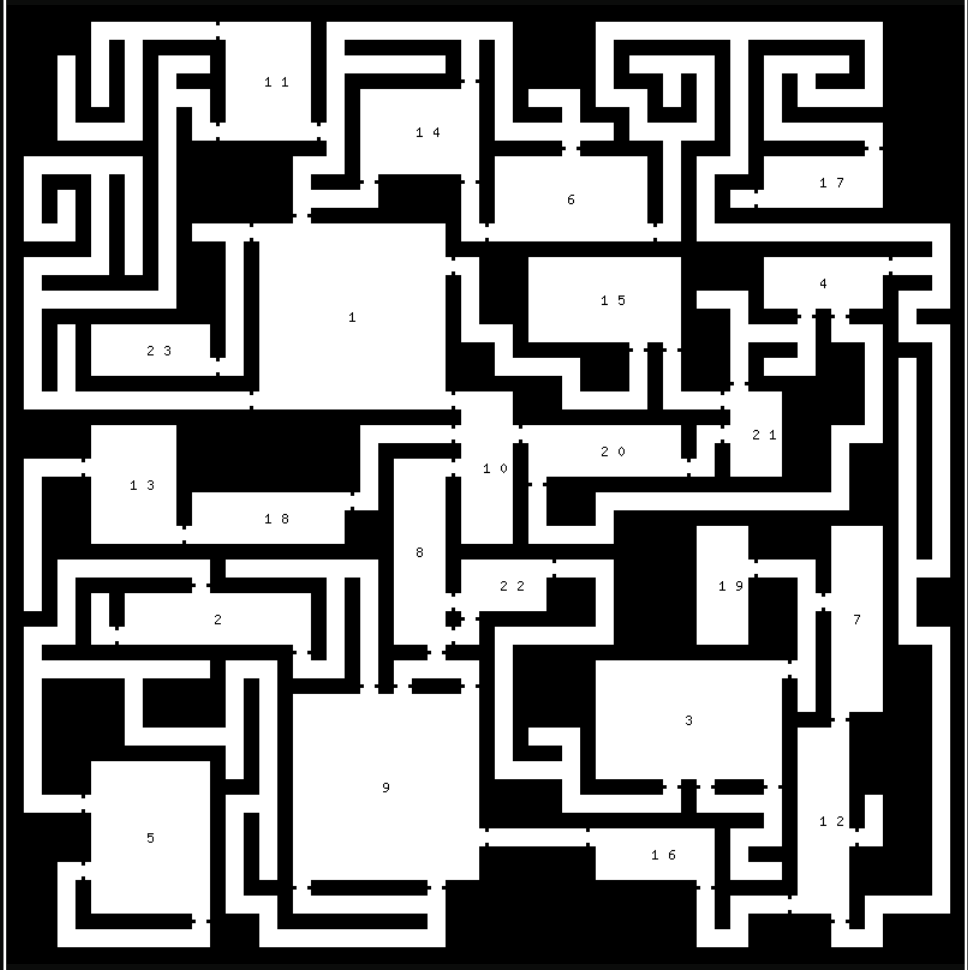
Looking up I do not see anymore floors.

It appears that the program has a heavy reliance on culling.

It does not summon or potentially even generate the floors until the subject has entered them.

I re-enter floor 12 and make my way to the next level.

FLOOR 13



Another floor comprised primarily of hallways.

More noticeable errors in texturing. Hexcode variables fluctuate slightly on the right wall of 15.

The interface denotes instabilities in the composition of the avatar when attempting to measure these hexcode-anomalies.

When I place my pads on the surface --I do not know how to describe the sensation. Like the surface below me is humming?

FLOOR 14

Hallways here have become noticeably more sparse.

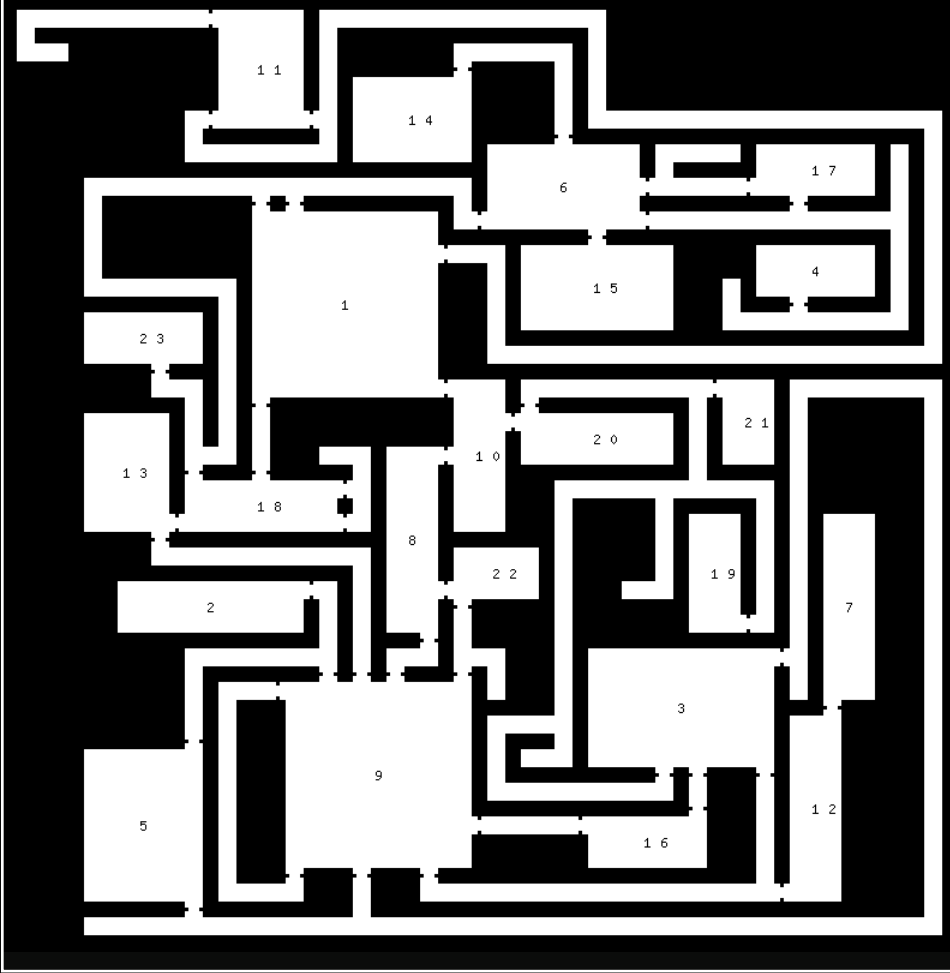
There are two large rooms at the upper left-center and lower left-center.

Likely artifacts of the previous floor.

More perimeter access points. More potential for no-clipping.

What is the intention behind this structure?

What use will it have?



The potentials of procedural architecture are limitless. If we are able to more reliably create these structures, then the program might become a viable potential solution to recent crises in housing / population density.

Hallways are long and narrow.

They lend this environment an incredible uncanniness.

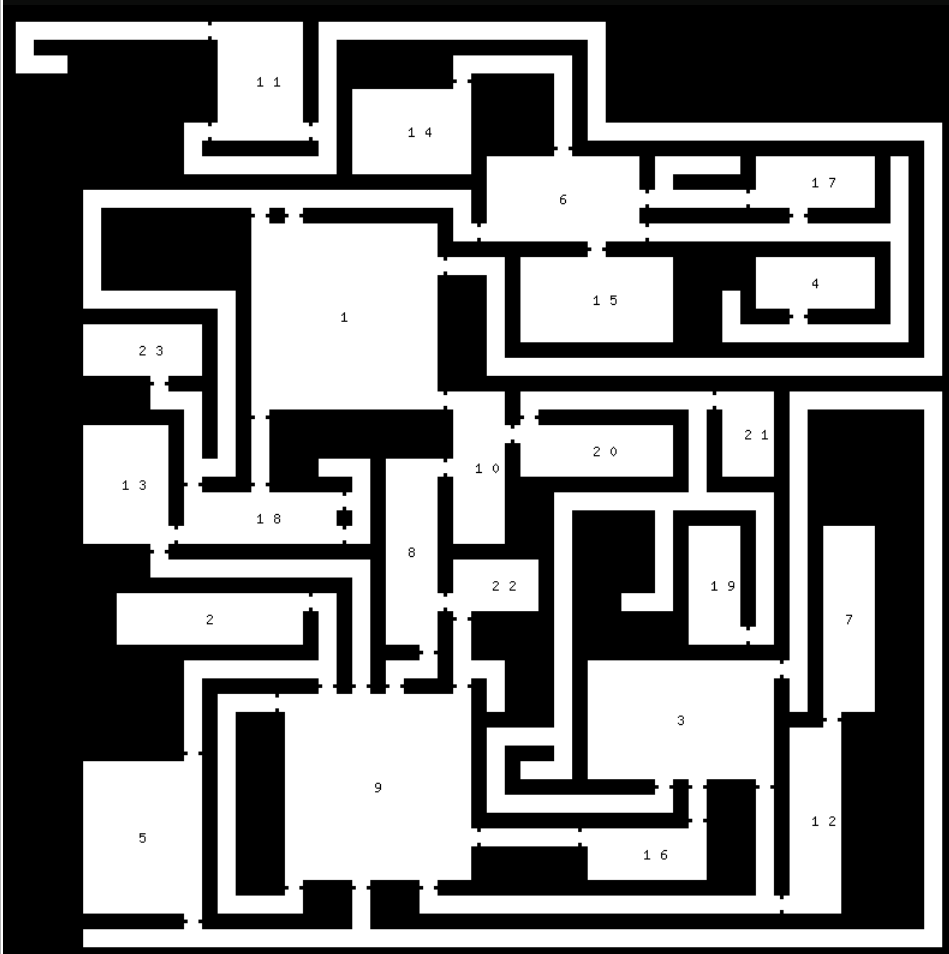
I do not know how someone could live in a place like this.

It is more lonely than the pitch-black caves of the ocean-floor.

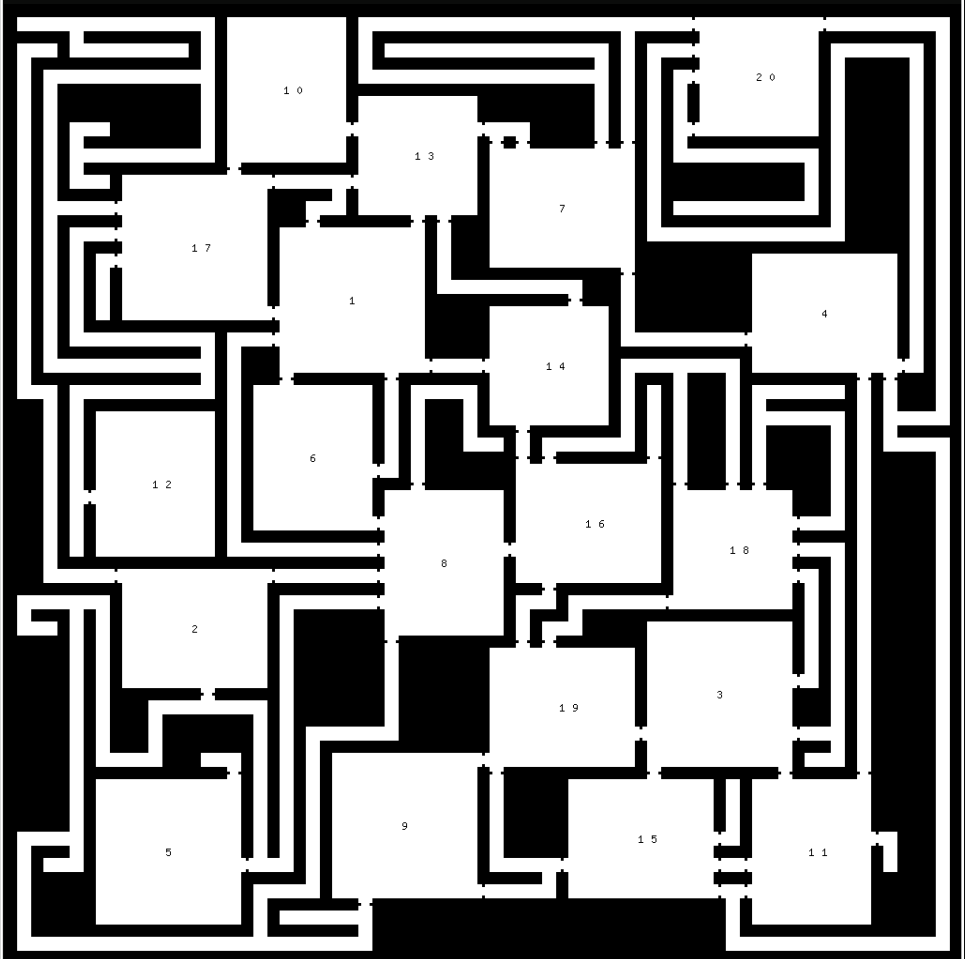
Their complete and blinding darkness.

The virtual is an empty and infinite place. There is nothing to discover or observe. It is dead the moment it is born.

FLOOR 14.1



FLOOR 15



Strong influence of standard maze patterning.

I feel like I am walking through an rpg dungeon map.

Everything is so useless.

Strange voids at 2, 11, and 20. At 11, the void is elongated--not sure the implications here. If there are any at all.

Small node also coming off of 11.

Site for worship? Is this me projecting my earlier assessments of occult design?

There is something incredibly enigmatic about this floor’s deadends.

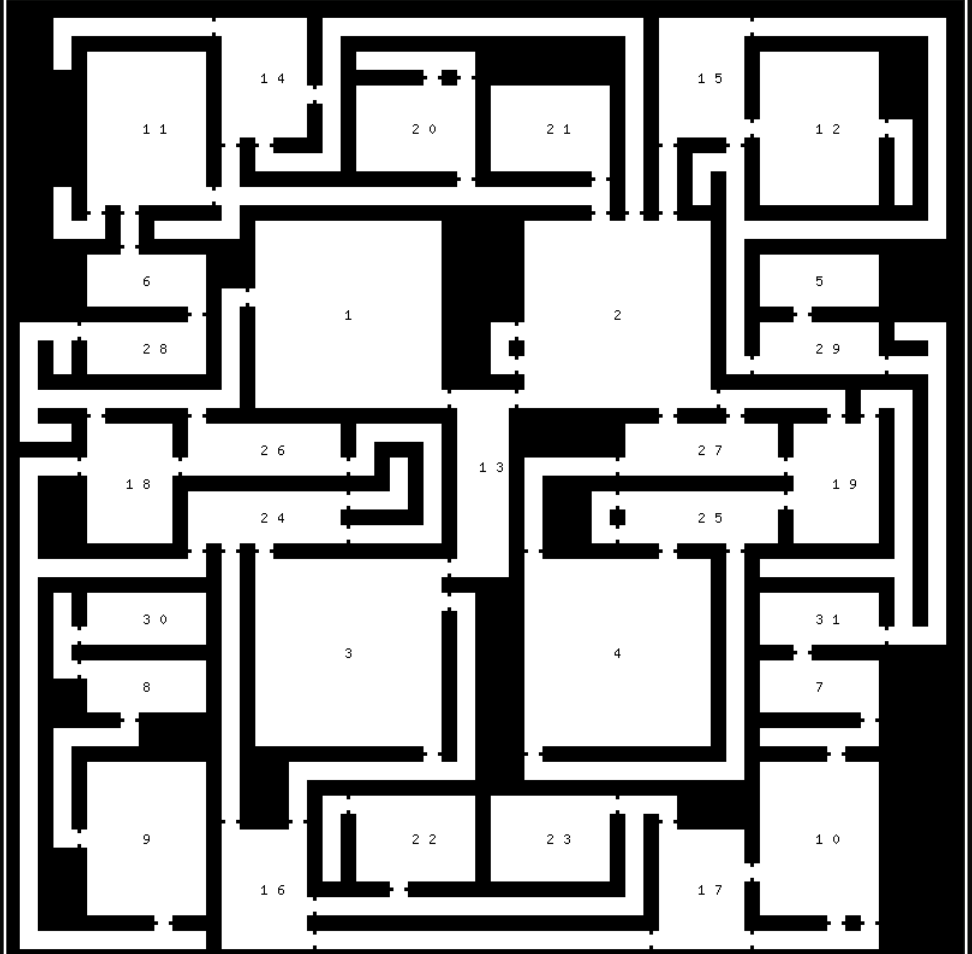
They are rife with textural anomalies.

No discernible patterns present.

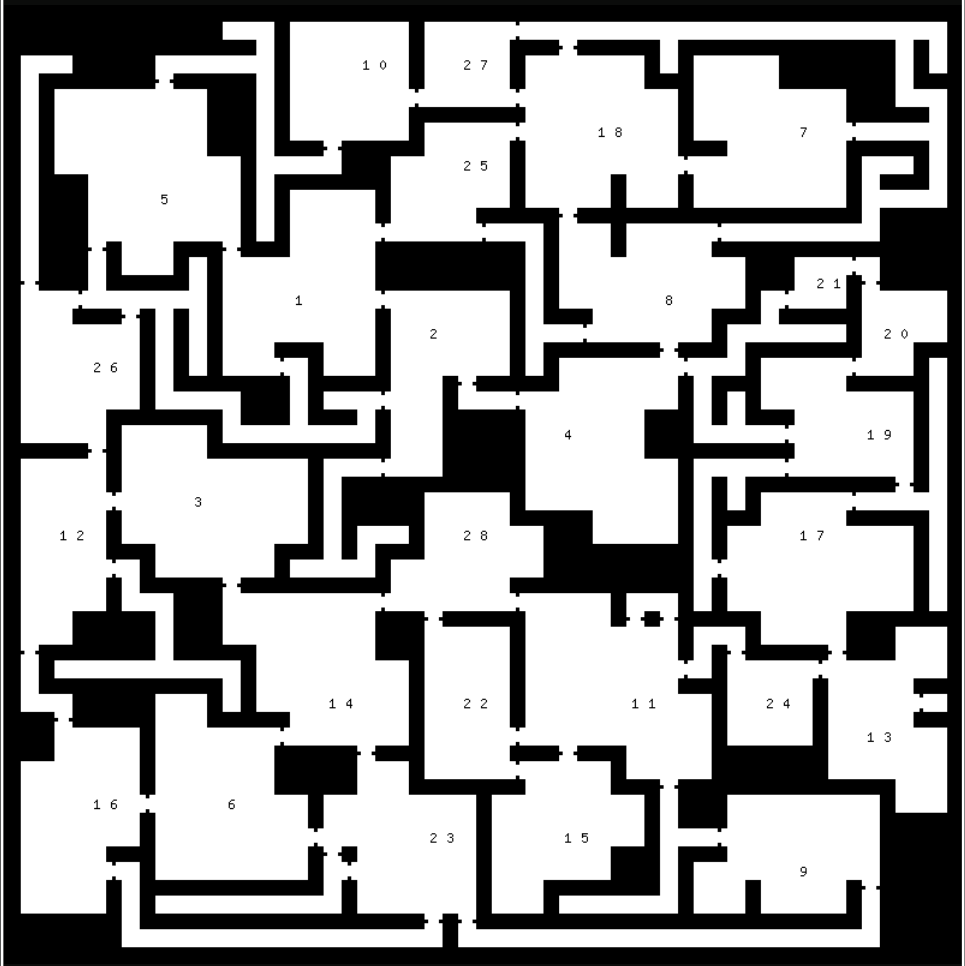
There does not appear to be an evolution between each floor, more likely the machine is simply running through various components of the data set and forming layouts at random.

There is no learning element in function during the generative process, only in the initial collection stages.

FLOOR 16



FLOOR 17



Non-rectangular rooms. Returning to the seemingly brutalist-influence of previous iterations.

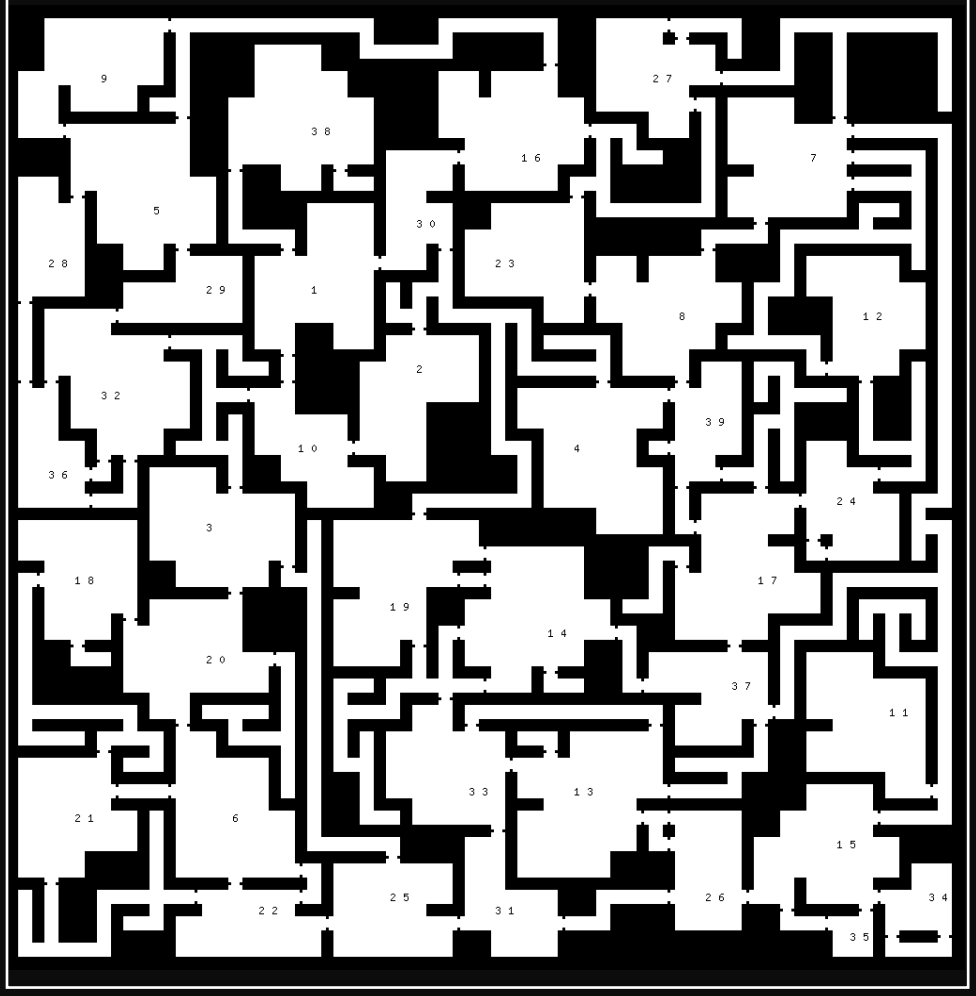
The growths here appear kind of as deltas between large room and thinner hallway.

There are many anti-hallways forming in this iteration (perhaps earlier as well but unnoticed then).

These anti-hallways could thus become potential zones for habitat overlap between layouts.

Overlapping floors?

FLOOR 18



Feels near identical to the previous floor but now just zoomed out.

Large textural anomalies appearing on the walls of rooms 3 and 7.

The interface is whining very loudly. I don’t think it’s able to properly render the entire floor at once.

There might be some kind of makeshift culling involved.

I feel tired but I don’t know why. How can I feel tired if I am not really moving?

Why must this structure be made in the shape of a tower? One of the benefits of virtual architecture is the lack of traditional geometric limits.

Are we not able to control the constraints of these terrains? Can we not simply manipulate collision and culling in order to overlap these spaces into one dense hub?

Perhaps we are doing this and I am not aware. Thinking back to my brief examination of the exterior, it seemed that elements were being spawned as needed.

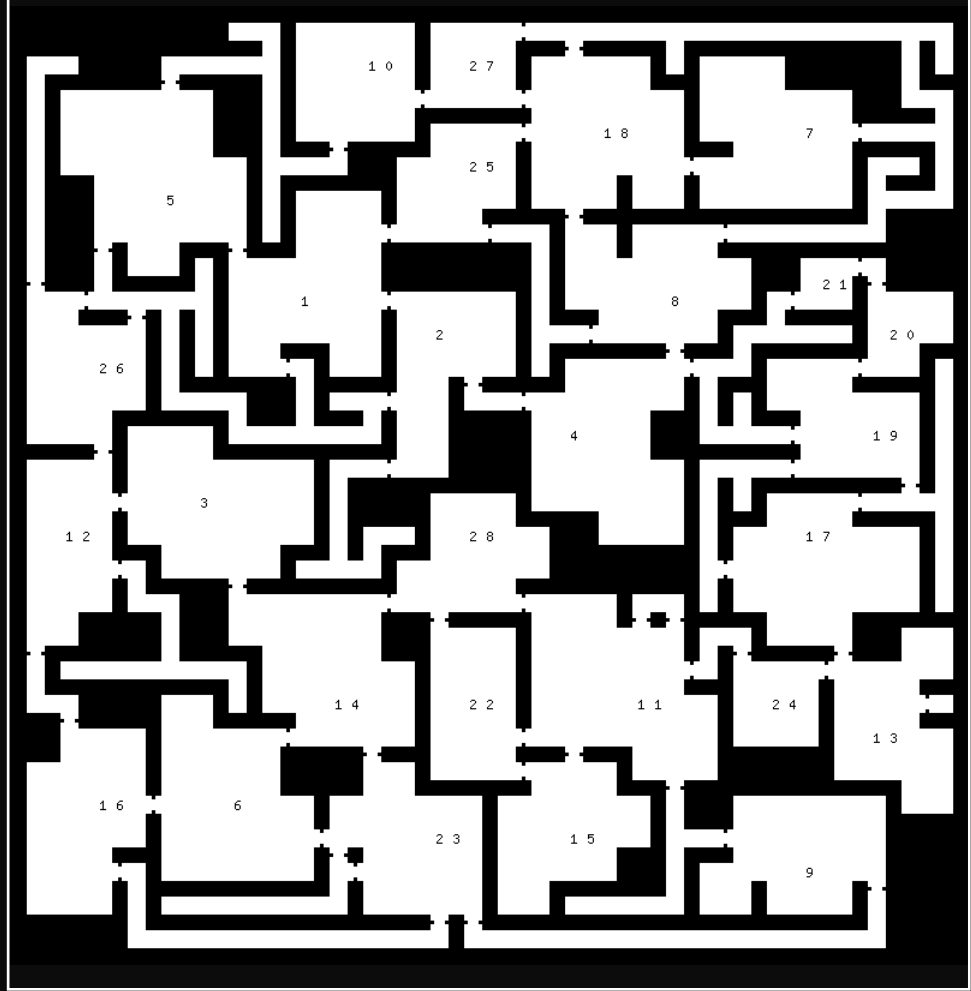
Does this mean that the floors not in use do not exist? Are they generated in real time for my arrival and then despawned afterwards?

I worry about the demands that multiple floors might have on processing. If the interface is at times having trouble with individual floors, then what will happen when all of these floors are required to be operating at full power all at once?

If an inhabitant noclips into the boundary zone, will they be able to return? Is there a way for us to fish them out? There are no threads anchoring my avatar to the base-structure.

The void is an impending threat. Without regulation or procedure.

FLOOR 19



Irregular rooms--continued brutalist influence.

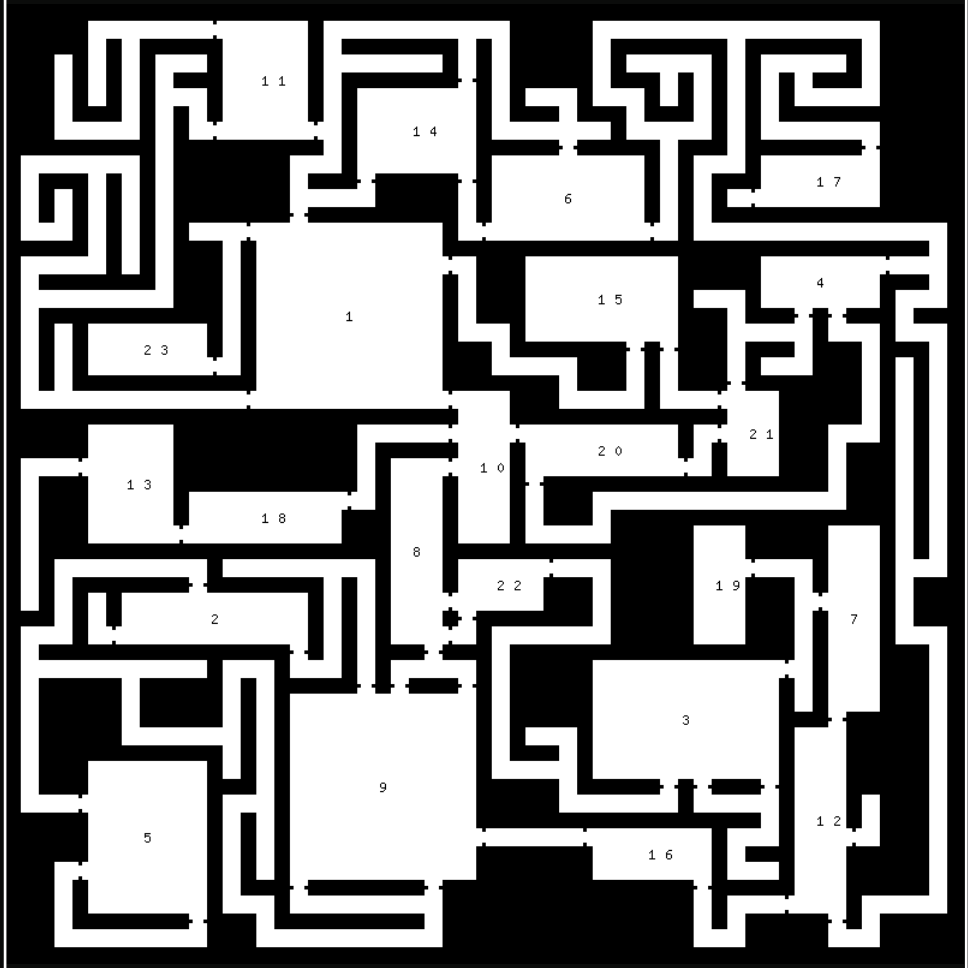
Interior voids are beginning to more often resemble rooms than hallways.

If doorways are given a kind of 2-way usability (operative in both base-zone and anti-zone), then another floor could be overlayed with relative ease.

No textural anomalies.

No irregular stress on interface.

FLOOR 20



Digital structures mimic--to a certain extent--naturally occurring cave systems.

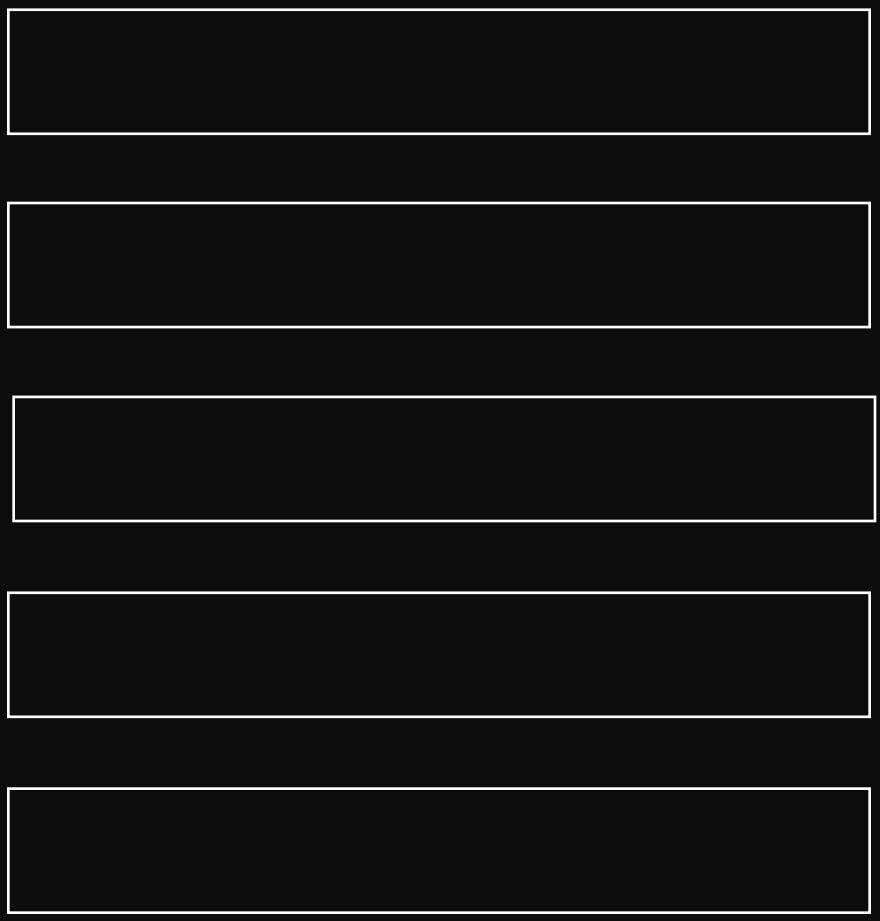
In the sense that there is no designer-logic in place.

The layout of the structure is not determined by its accessibility / it is not made to be user-friendly.

It is made through the uncaring logic of an undecipherable machine.

I do not know why the program creates a deadend.

I do not know why the earth creates a deadend.



The arrangement of the numerological values does not reveal anything. There is no meaning inherent in the machine. Meaning must be derived. The potential here is a personalized architecture. In which the subject’s interpretation imbues the space with new purpose and reason.

What kind of meaning might be derived from a semiotics of the unknown and unintentional? One where the creator is not even sure or aware of their purpose. Will this machine offer me an eventual escape from the repetitions of its terminal architecture--from the abstracted monochrome of these identical fucking hallways? I do not want to see another floor. Or its white drywall / pink tiles. There are other anomalous elements much more worthy exploration--primarily these boundary zones. I am fascinated by the strange culling techniques this program seems to be using. Where do old floors go to die? So to speak. What happens after my departure. I have decided that I am going to be back-tracking into the previous floors to test these hypotheses.

This is not the same floor 19 that I had visited earlier.

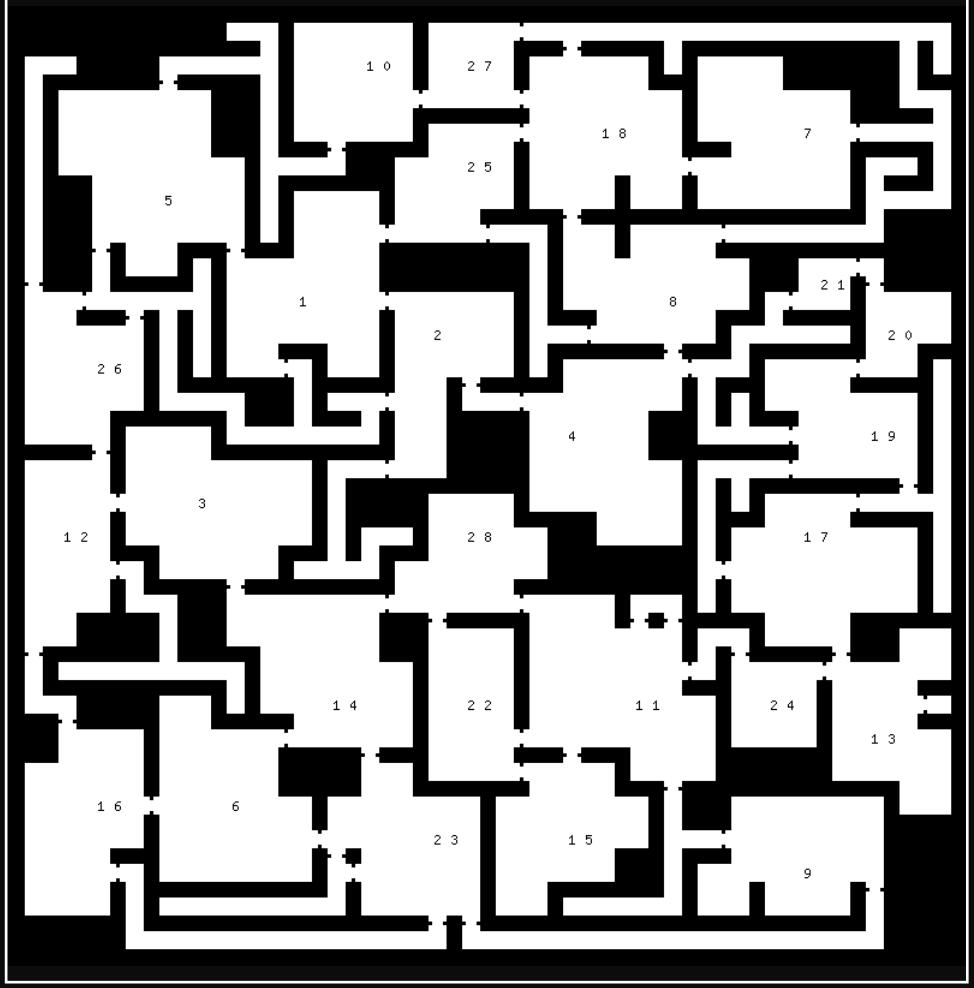
Strangely enough it shares much more in common with floor 17.

Note the strong presence of room-shaped voids.

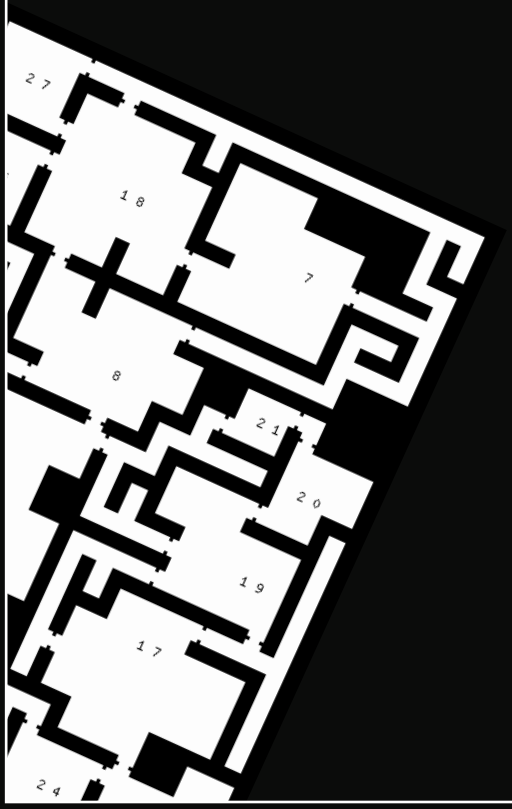
This suggests that the floors are not being deleted, but instead are being loaded into a cache unlabeled.

When returning, the program is picking a previously stored floor at random.

FLOOR 19(-1)



FLOOR 19(-2)



This variation of 17 suffers from certain anomalies that I did not notice in its counterpart.

The deadend in the upper right-hand corner has a completely distorted face.

The white of the drywall is tinting bluegreen.

The interface picks up on immeasurable clipping errors.

When I press my pads against the surface they pass right through.

By all accounts, this is just another doorway.

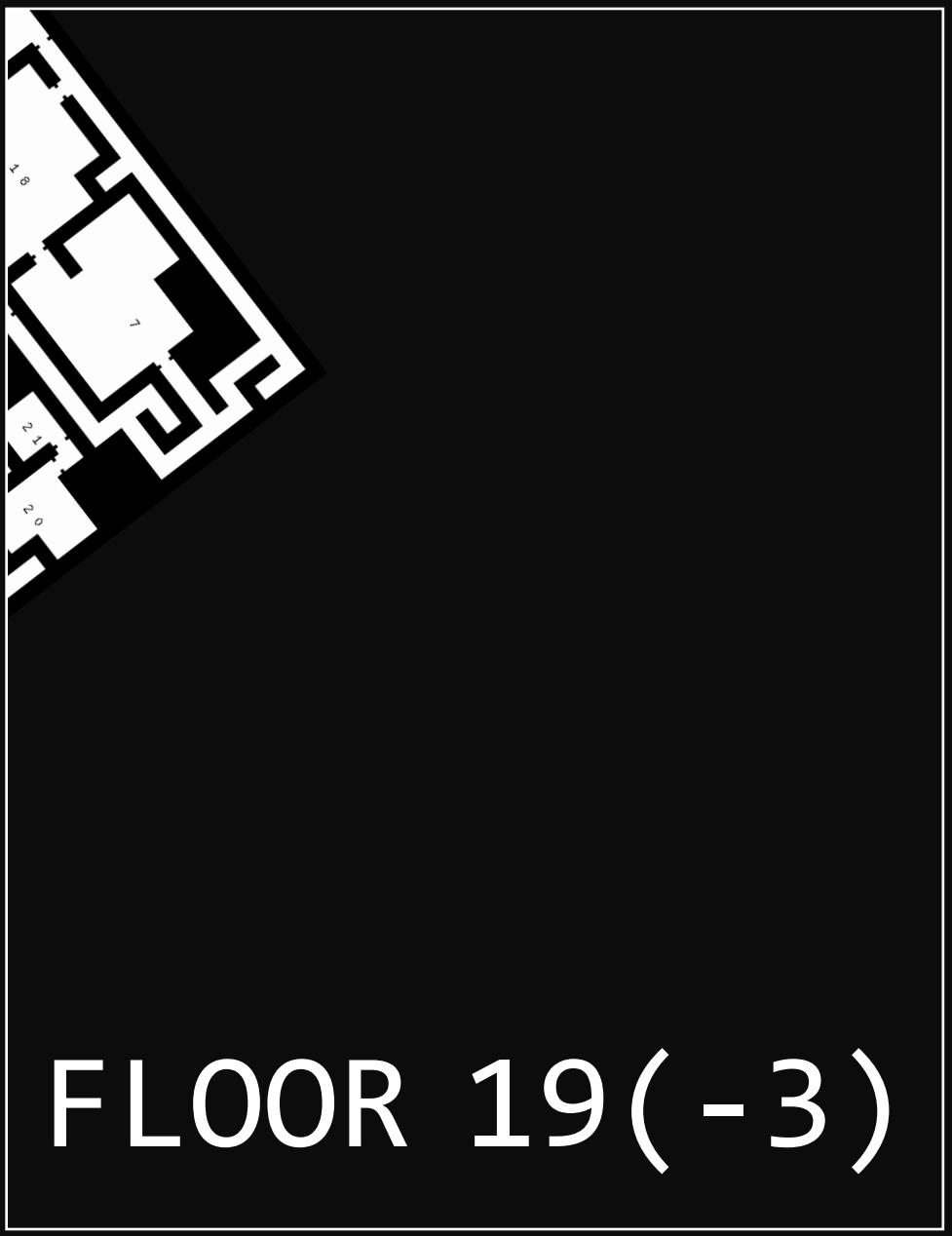
The presence of the wall is strictly visual. It lacks any kind of haptic feedback.

When I press my head through I can see into the expansive nothingness.

I am able to access the void with ease.

Looking into the empty ASCII hellscape. The blackness of a broken monitor.

Frayed strands of white hair hanging in near invisible stillness.



FLOOR 19(-3)

FLOOR 19(-4)

In the distance there is a small structure. I cannot quite tell what it is.

Potentially the edge of another floor that was not successfully despawned.

I pull the rest of my body through the doorway and push myself towards it.

Drifting through the vacuum until I arrive at the strange structure.

Feeling around, I find that it too has a deadend rife with clipping errors.

I enter.

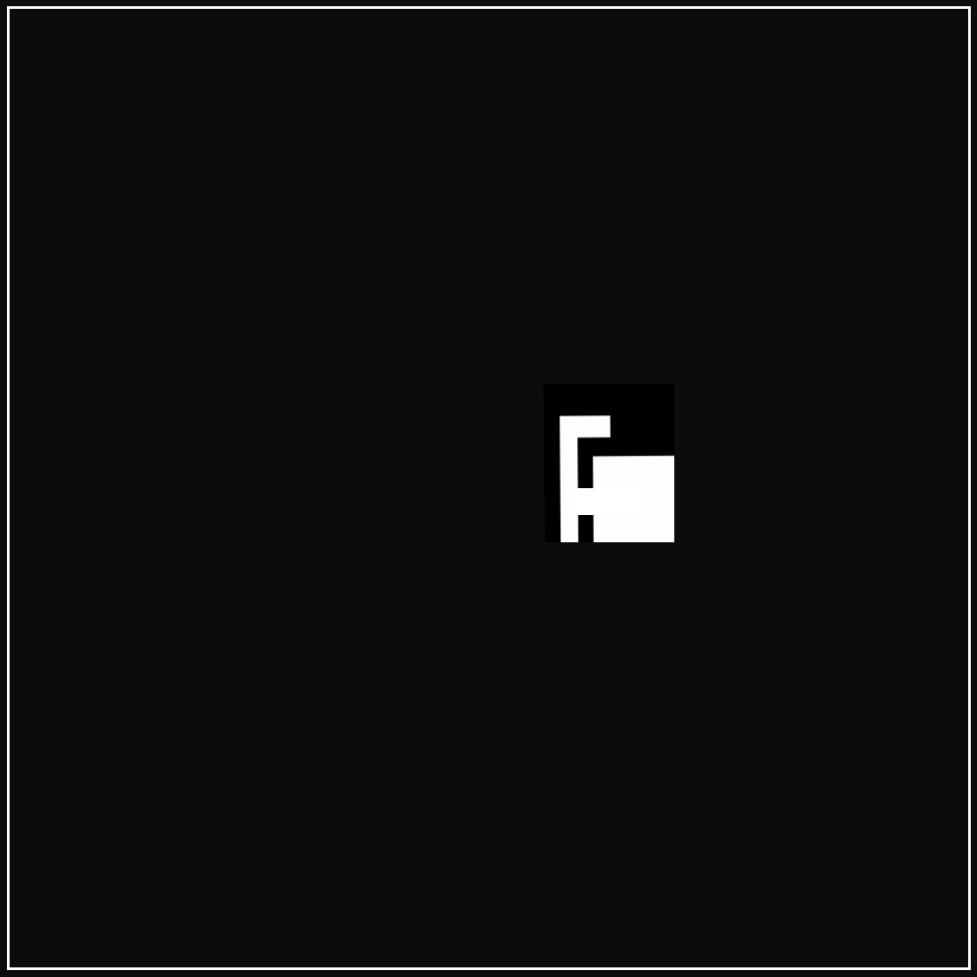
BOUNDARY ZONE 1

The structure has the same drywall and tile textures, but the coloring has been inverted and--I think--more heavily exposed.

The interface begins diagnosing an endless stream of anomalies.

Error codes invade my FOV until I am near-blind.

I feel around to navigate.

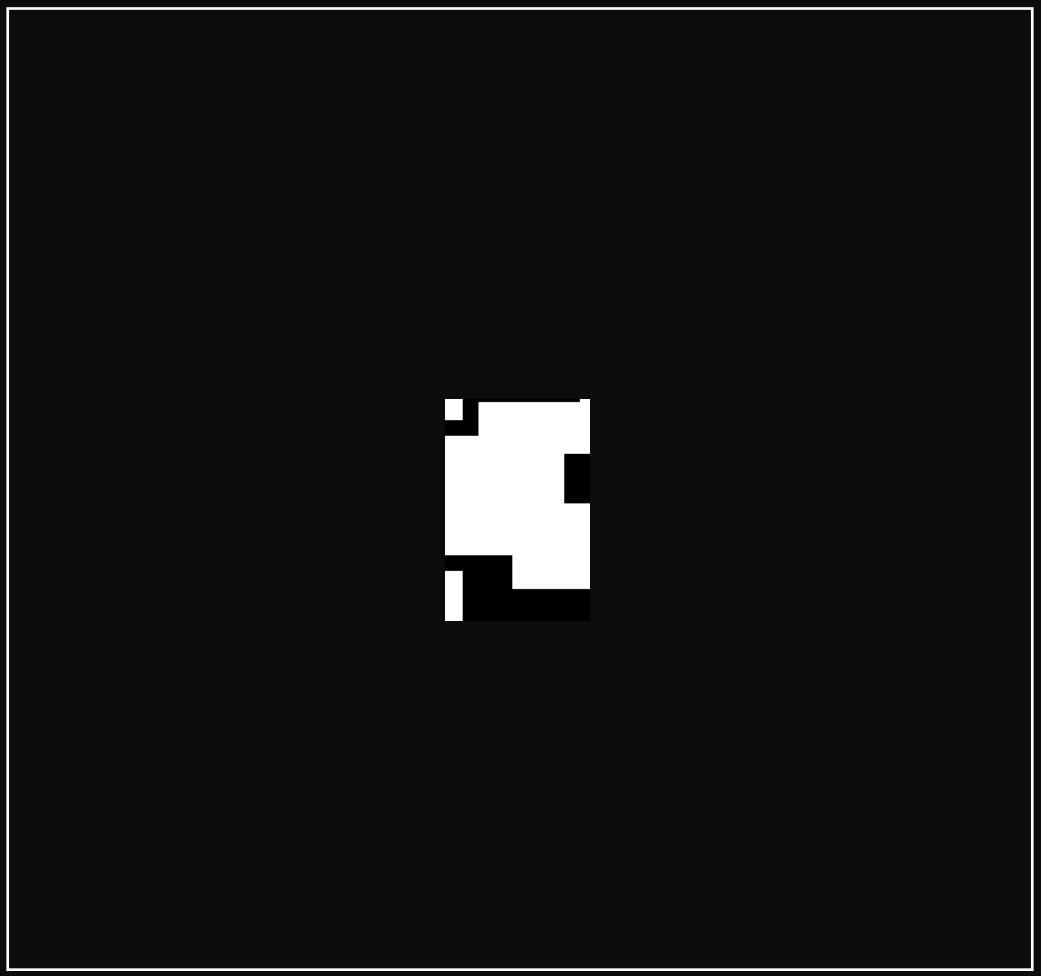


Anomalies in surface texture at spatial coordinates:

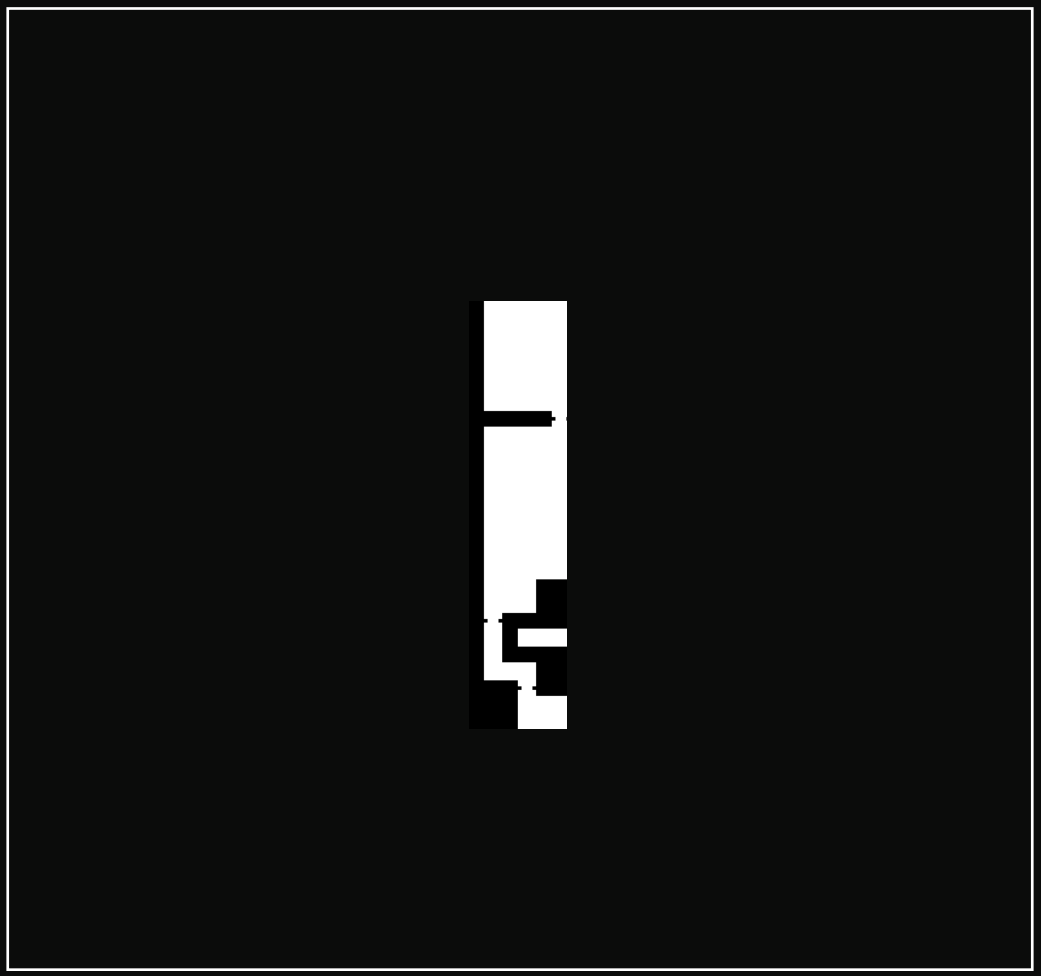
-2,	5,	6,	12,	19
-2,	5,	12,	16,	18
-6,	7,	10,	15,	17
-1,	4,	9,	10,	19
-8,	9,	12,	15,	19
-2,	3,	14,	16,	17
-3,	5,	7,	9,	13
-3,	6,	9,	14,	18
-5,	8,	11,	12,	16
-14,	15,	16,	19,	20

When the error codes disappear from the interface, I find that I have crawled into a different room. Slightly larger. There are no anomalies in the surface textures here. There appears to be some kind of infectious quality to the boundary zone. It taints exterior components--or components in close proximity to the exterior--offsetting their hexcodes and chipping away at various texture models.

BOUNDARY ZONE 2



BOUNDARY ZONE 3

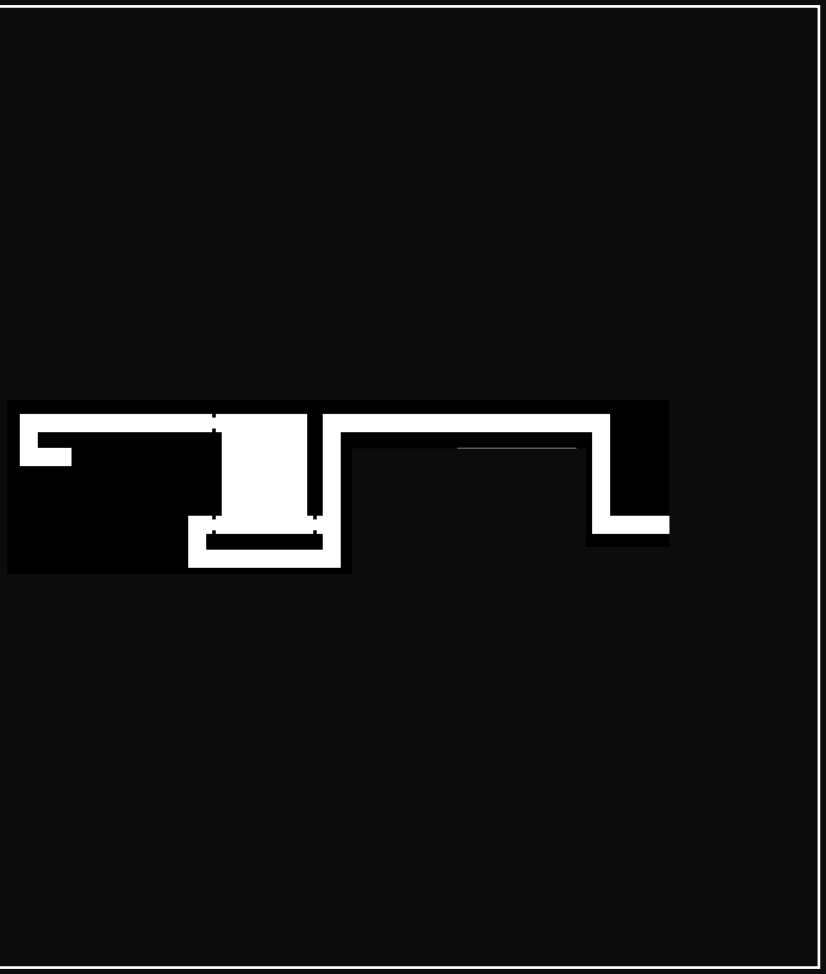


BOUNDARY ZONE 4

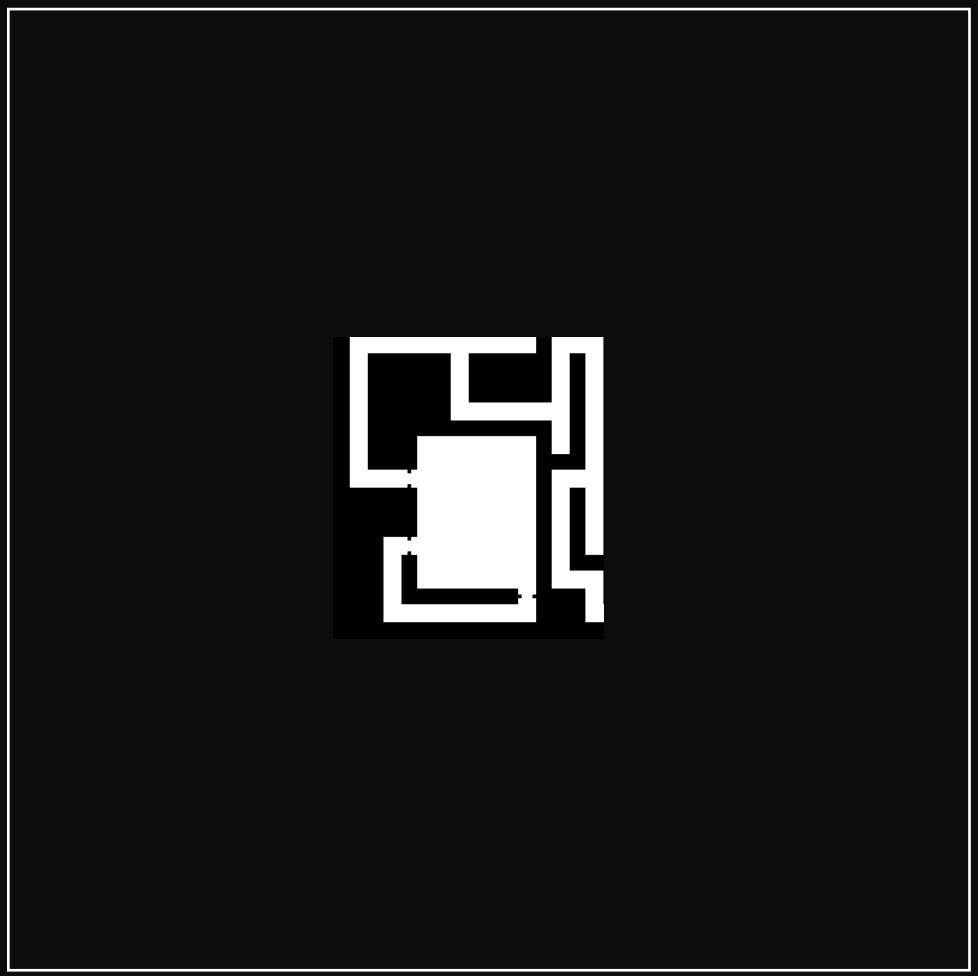
I drift between boundary hubs. Each intricate arrangement liken to the air pockets of an underground cave network. I feel as if I am navigating the rhizome. Or drifting between asteroids in space. Each near-identical, but with its own small intricacies. This is a place for hermitage. Each site feels somehow meaningful and holy even though I know that this cannot be the case. I know they are the creations of a simplistic program with no intentions of its own.

Do holy sites need to be something that is created with intention? Do they need to be the product of effort and care? Can they be crudely fashioned? When digitizing the practices of the occult, must every decision be made knowingly? This cannot be the case. There must be a certain amount of randomness in everything. When constructing the shrines to whatever mysterious force moves this false body, must I do so myself. Is discovery a part of the architectural process? Is my uncovering these spaces as important as their being built. Or do they emanate these qualities more when I am not here. Is my presence here now an intrusion? Are all buildings made to be occupied?

BOUNDARY ZONE 5



BOUNDARY ZONE 6

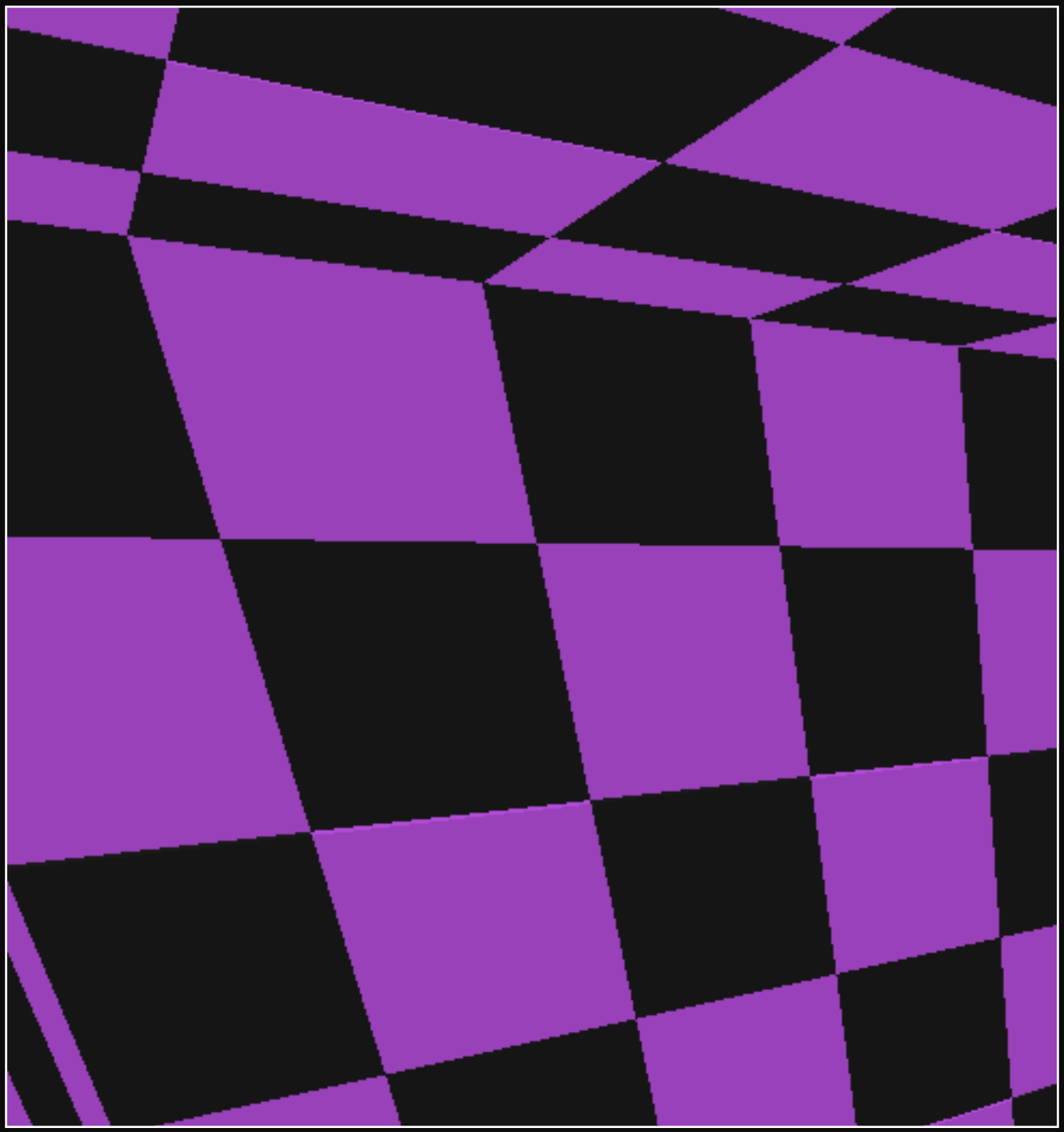


Each new hub within the boundary zone has its own unique details. Their arrangements feel much more potent than that of the larger generated floors. These anomalies benefit greatly from the variations in their size. Each is small, but their dimensions are not predetermined. They are not working within as limiting of constraints. In fact, I find that many of these hubs feel like glitched segments of previous floors copied and pasted elsewhere. Perhaps corrupted to some extent during that duplication process. Regardless, I am unable to explain their presence. I do not know why they are able to exist. To occupy this space without despawning or being culled out. When I go back to a previously visited hub, it is just as I left it. It is not replaced by a random variable. They radiate a holy immanence. I am drawn to them. I am compelled to visit each of them. In an order that is not of my own design. Potentially the result of the residual numerology that I had suspected earlier in the archival process.

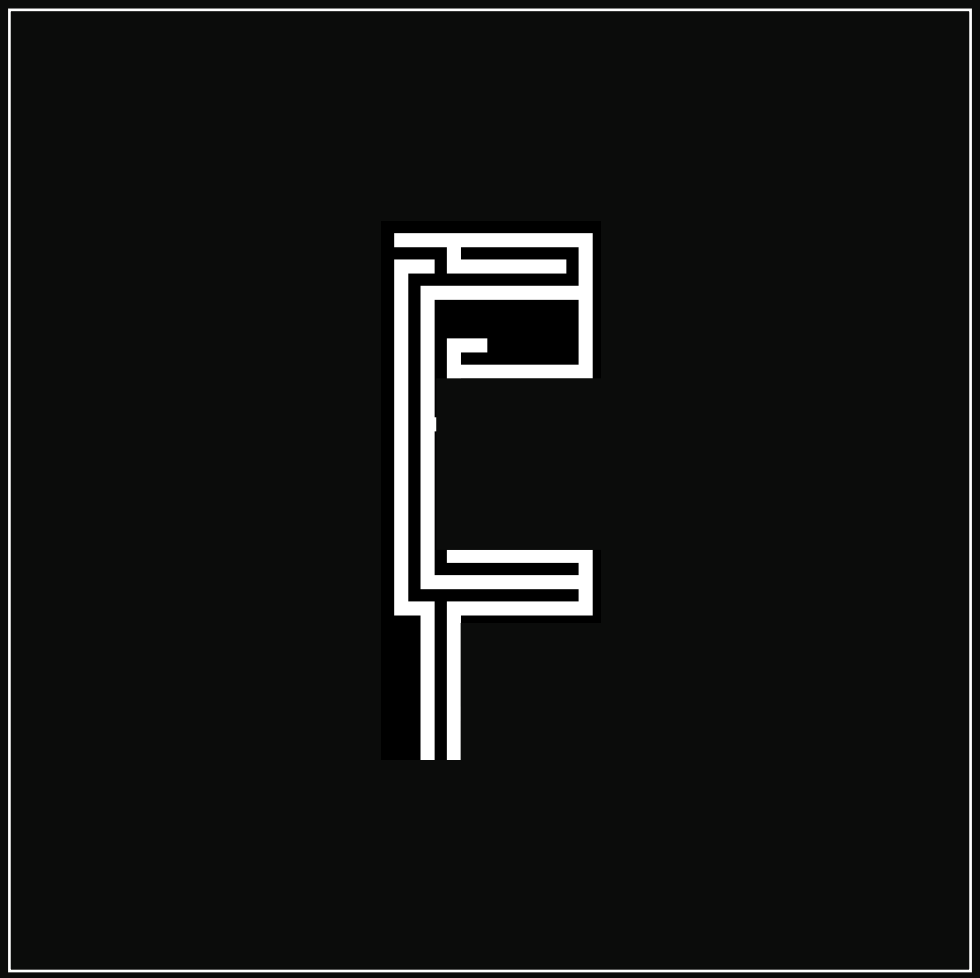
stem32\cmd.exe
MISSING
MISSING
MISSING

What does it mean to digitize the occult? Is the nothingness of the machine an apt equivalent to the enigmatic gestures of the astral plane? Both are unnatural forces. Both are born from the abstract. Mining the unconscious and toying with their subject. I feel like I am a puppet. I feel like I am at the whims of the machine. Visiting whichever hubs it tells me to.

The task of the spelunker is not to search for a specific quality--to search for a desired artifact or monument. Spelunking is a contemporary repurposing of archaic methods / techniques. A spelunker is an exploratory figure. Entering reclusive and often empty spaces to denote their intricacies. To denote the minutiae of their arrangement. I have never entered a cave with the intention of finding anything. I have never entered a virtual structure with the intention of uncovering some rogue code or corrupt executable. There is nothing to be found. I am like the wastrel. I am navigating aimless through a repetitive landscape.



BOUNDARY ZONE 7



I feel like I have become a kind of digital nomad or pilgrim. Migrating between holy sites, quietly contemplating their significance. I do not know what kind of religions might spawn from the ghosts of this machine. But I feel myself bending to their desires.

WRITTEN AND DESIGNED BY MIKE CORRAO

WITH SPECIAL THANKS TO ANDREW WILT, ALEC VOHNOUTKA, SUMMER FREED, and GARY J SHIPLEY